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SALVATOR MUNDI
By Herri met de Bles
In the collection of Mr. John G. Johnson, Philadelphia

COLLECTIONS VISITED

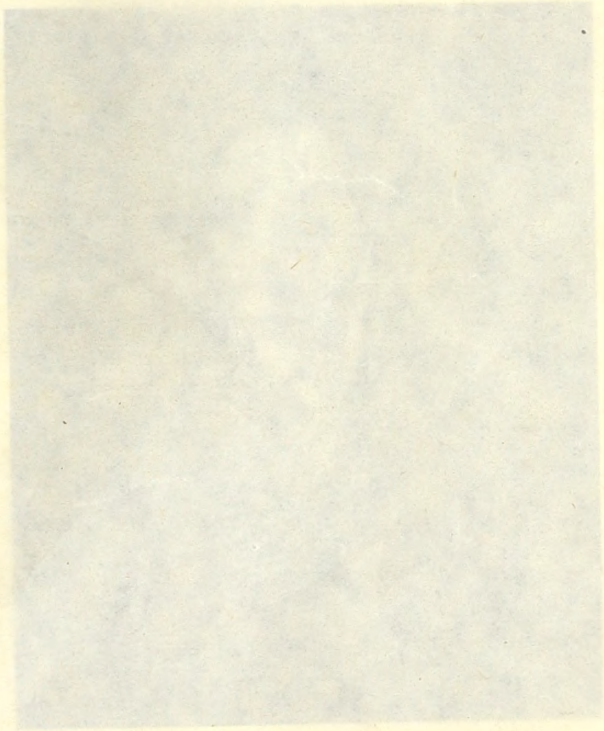
Mr. John G. Johnson's Collection of Pictures in Philadelphia
Part III.

By J. Kirby Grant

THE three greatest masters of the Spanish school—Velazquez, El Greco and Goya—are all represented among the score of Spanish pictures in Mr. Johnson's collection. The latter, referring to their pictures, a *Madonna and* [illegible] and angels carrying the symbols of the Crucifixion, must be mentioned, by the rare Valencian painter, Vicente Juan Macip, better known as Juan de Juanes (1523?-1579), who, though not, it has been supposed, the founder of the Valencian School, was among its greatest adherents. Though [illegible] extent with the Italian spirit—he was never actually trained in Italy, but accounts of his life are scanty—he never lost the characteristics of his country's indigenous art—a certain [illegible] design and luminous depth of color. This influence appears clearly in the figure of St. George in Mr. Johnson's picture, though all the rest is unmistakeably Spanish.

The Velazquez is a portrait of the Infanta Maria Teresa, which was formerly in the collection of the Marquis de Dorves, but is not mentioned in Beruete's severely restricted list of authentic works by the master. Nevertheless, it is a painting of such excellence that it cannot be lightly dismissed as one of the innumerable school pictures of this subject that have come down to us. No doubt whatever is attached to the important portrait of an unknown lady by El Greco, which was formerly in the collection of the Marquis de la Vega Inclán, and has been successively known as A portrait of the Princess Eboli, the heroine of Schiller's *Don Carlos*, and as that of El Greco's wife. Under the former name it was exhibited at the Guildhall Exhibition of Spanish Art in 1901. The elongated oval of the face, the painting of the white mantilla, the sadness and intensity of the lady's expression, are all thoroughly characteristic of the Cretan's style and mannerisms.

Whilst the two companion portraits of a lady and a gentleman which bear the name of Goya should not give rise to any discussion as to their authorship—in quality and finish of execution they [illegible] to this prolific master's terribly unequal work with the Doctor Peral of the National Gallery—it is impossible to accept them as presentments of the features of the actor, Isidoro Máyquez and his wife. Both the Prado Museum and the collection of the Marquis de Casa Torres, Madrid, own many portraits of this subject from the brush of Goya, but the [illegible] are, of course, [illegible] Castellanos [illegible] Mayquez [illegible] Goya [illegible] Johnson's portrait [illegible]



PORTRAIT OF A LADY BY EL GRECO

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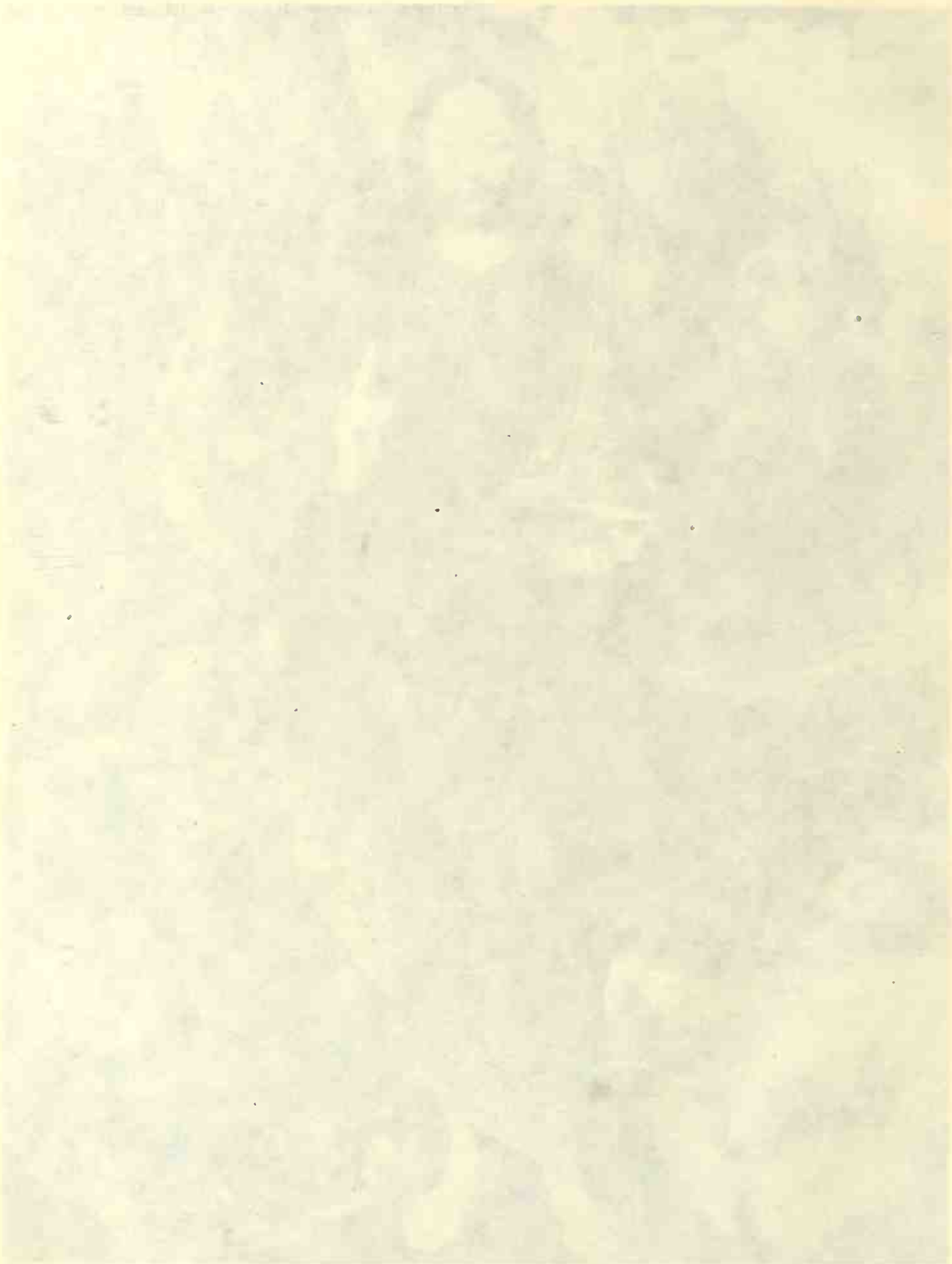

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PORTRAIT OF A LADY BY EL GRECO

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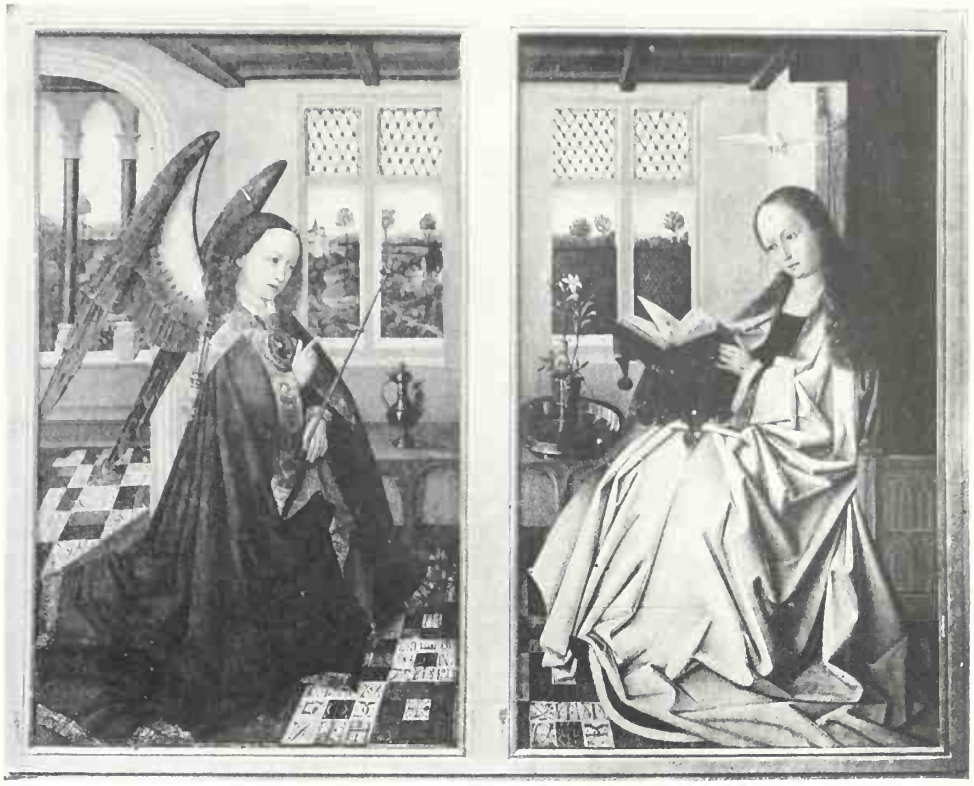
Perhaps the most interesting portion of Mr. Johnson's rich collection is formed by the paintings of the Flemish, Dutch and Burgundian primitives. First and foremost stands that rarest of all treasures—an original painting by Jan Van Eyck representing *St. Francis receiving the Stigmata*. Unlike the customary renderings of this subject, the picture shows the saint kneeling behind his brother Leo, who is placed on the same plane instead of being in the middle distance. Then again, instead of the traditional ascetic features, the saint is given the face of a well-nourished middle-aged man, and is evidently painted from a living model with all the master's uncompromising realism in rendering the details of the features. In the background is seen a fortified town on the bank of a river between rocky eminences. The picture was in the collection of Lord Heytesbury. A replica of it, with certain slight differences, is in the Turin Gallery, but is probably the work of one of the master's followers. Mr. Weale mentions a painting in Madrid by Joachim Patinier, which is "evidently based on Van Eyck's composition." There is in Mr. Johnson's collection another portrait of a man in a fur-edged coat, by Jan Van Eyck, which is reproduced in Mr. Weale's standard book on *Hubert and John Van Eyck*.

THE ACTOR MAYQUEZ BY GOYA

DOÑA LUISA, WIFE OF THE ACTOR MAYQUEZ BY GOYA

By the Van Eycks' greatest follower, Peter Christus, or at least by a master of his school, is the charming diptych of the Annunciation, which is here illustrated. Robert Campin, Jan Van Eyck's contemporary, of whose art no examples have yet been identified, is known as the master of Rogier van der Weyden and of the so-called Maître de Flémalle, both of whom are represented in Mr. Johnson's collection, the former by some unquestionably authentic pictures of the greatest importance, and the latter by a circular *Virgin and Child*, which cannot, however, be with certainty assigned to his brush, but is probably the work of the same follower who is responsible for a strikingly similar panel from the Kann Collection, now owned by Messrs. Duveen.

The two large panels, with life-size figures, of the *Crucifixion* and *SS. John and Mary*, by Rogier van der Weyden, are the most important early Flemish pictures not only in Mr. Johnson's collection but in the United States. The two panels formed probably part of an organ case, and are closely related in style and quality to the famous altarpiece of the *Last Judgement* at Beaune. The admirable disposition of the drapery and the drawing of the heads and hands are thoroughly characteristic of Rogier's art. Attributed to the same master is a *Madonna and Child*, seen against a hilly landscape background, which is, however, of somewhat later date, about



ANNUNCIATION BY PETER CHRISTUS

1500, and is probably painted by the same master, who wrought a similar picture, which is now in the collection of Mme. André in Paris.

To Dierick Bouts, Rogier van der Weyden's most distinguished follower, have been attributed two pictures in the collection—a *Crucifixion* scene, and a triptych of the *Life of the Virgin*, though in the case of the latter this attribution was based upon the name that has for a long time been attached to a painting of the *Sibyl predicting the Advent of Christ to the Emperor Augustus* at the Staedel Institute in Frankfurt, to which the *Life of the Virgin* bears some superficial stylistic resemblance. But not only is the Staedel picture now acknowledged to be the work of another hand than Dierick Bouts's, but the points of similarity between it and the Philadelphia picture are not sufficiently pronounced to justify the assertion of their common authorship. Indeed, Mr. Johnson's picture, which is in a remarkably good state of preservation, would appear to be a Flemish work of about 1470, painted under strong French influence by a master well acquainted with Venice and her art. Some of the architectural motifs are clearly Venetian, and the incident of the Child Virgin ascending the steps of the temple was again at that time a favourite subject with the Venetian painters, and not to be found in the art of any other region. The chief points of resemblance between the *Marriage of the Virgin* here reproduced and the Frankfurt picture—and it must be confessed the resemblance

MADONNA AND CHILD
ATTRIBUTED TO THE MAÎTRE DE FLÉMALLE

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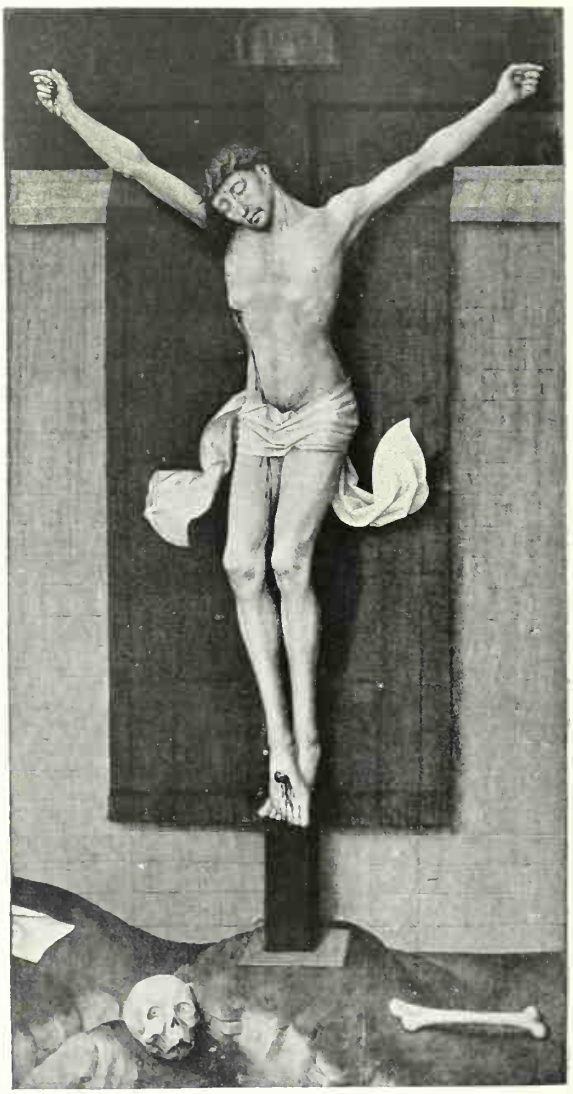
is striking—are the dog on the extreme left, whose counterpart, reversed, will be found in the Staedel picture: the youth on the extreme right, whose legs have exactly the same attitude in both pictures, and in the fall of the folds of the women's garments. The problem is one well worth the attention of specialists.

SS. JOHN AND MARY BY ROGIER VAN DER WEYDEN

The *Crucifixion*, which also figures among our illustrations, is certainly not painted by the same brush as the *Marriage of the Virgin*, and appears to be an excellent work by some unknown early Dutch painter—a follower of Geertgen tot Sint Jans, who himself was probably a pupil of Albert van Ouwater.

The portrait of a Priest (or Saint?), with his hands folded in prayer, was at one time attributed to Hans Memlinc, Dierick Bouts's greatest follower, and is not improbably a work by the master of the St. Ursula Legend. The features and hand are delineated and modelled with the sturdy painstaking realism that marked all Flemish portraiture of the period. Ascribed to Memlinc is, or was, a magnificent *Madonna enthroned, with Angels*, by the last of the great masters who represent in unbroken sequence the glorious growth of the early Bruges School: Gerard David.

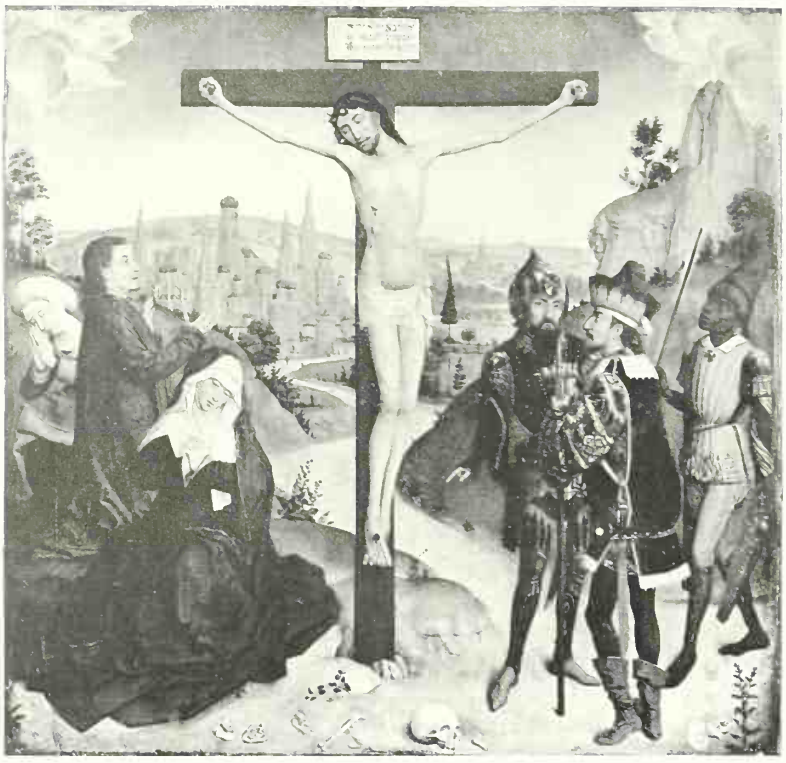


CRUCIFIXION BY ROGIER VAN DER WEYDEN

The Infant Christ, and the general disposition of the central group, are almost identical with the school picture in the Darmstadt Museum, which is probably based upon the original in Mr. Johnson's collection. It is curious to note that the astonishingly modern glimpses of landscape behind the throne tally in every respect with the background to the Madonna in the collection of Baron de Béthune at Bruges. Another important picture, which is at least in its major portion by Gerard David, though the foreground and the landscape behind the figures are obviously studio

THE MARRIAGE OF THE VIRGIN ATTRIBUTED TO DIERICK BOUTS

work, is a Pietà in Mr. Johnson's collection. The face of St. John, who aids the Virgin in supporting the body of Christ, is identical with that on the right wing of an important triptych by the master in the Louvre. Another Pietà, which repeats the figures of Christ and Mary of the anonymous Flemish *Deposition from the Cross* in the London National Gallery



CRUCIFIXION ATTRIBUTED TO DIERICK BOUTS

(No. 1,078), is probably based upon a lost original by David, but is the work of a painter of Isenbrandt's School.

The influence of the Valenciennes miniaturist, Simon Marmion, can be traced in a Burgundian painting of the *Virgin with three Attendants* attributed to Konrad Witz. The second husband of Marmion's widow, Jean Prévost, of

MADONNA AND CHILD ATTRIBUTED TO ROGIER VAN DER WEYDEN

PORTRAIT ATTRIBUTED TO MEMLINC

Mons, an eclectic painter who came to Bruges at the time when that city had yielded its artistic supremacy to Antwerp, is probably the author of a *Crucifixion* scene in the Johnson collection, which is ascribed to Mostaert. The Antwerp eclectic school is represented by a picture of the *March of Christ to Calvary*, which some students have incorrectly attributed to Engelbrechtz, of Leyden. Far more plausible is the attribution to this master of an *Assassination of Thomas A'Becket*. But the most remarkable work of the Antwerp School in the Johnson collection, and indeed the finest picture by the master, whose characteristic signature it bears in the shape of an owl on a branch in the background, is the *Salvator Mundi*, by Herri met de Bles, or Civetta (so-called from the owl which he had adopted as his sign manual), which appeared at Christie's in the early part of last year under the name of Jan van Scoreel, and was bought by Messrs. Dowdeswell for 2,600 gns. Mr. Johnson's Scoreel portrait of a young woman was reproduced as a plate in the July number of THE CONNOISSEUR.

THE VIRGIN WITH THREE ATTENDANTS
BURGUNDIAN SCHOOL

Before passing to the Dutch pictures in the Johnson collection, mention should be made of four important panels by a French painter, about 1510, of the school of the Maitre de Moulins, with the *Annunciation* on the two outside panels, in *grisaille*, and on the middle panel a *Donor and his Sons with St. Andrew*, and a *Donatrice and her Daughters with St. Barbara*, the landscape formed of a hilly landscape with trees. Mr. Johnson also owns four panels with scenes from the life of St. Sebastian by a Burgundian painter of about 1510.

THE ROAD TO CALVARY ANTWERP SCHOOL

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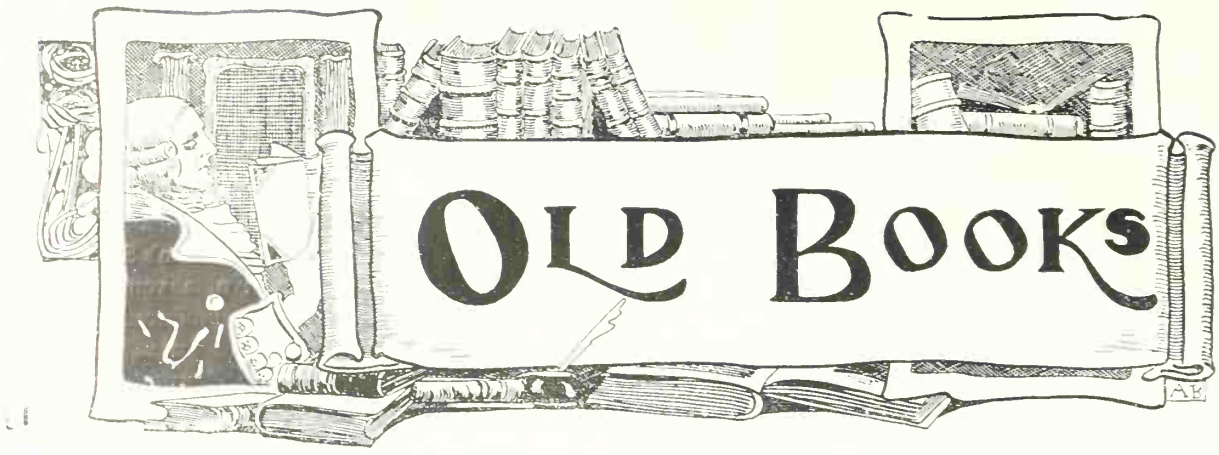

The First Editions of Shelley

Part II. By W. G. Menzies

THE second letter announces the despatch of the Pamphlets and *Declaration of Rights*.

The third letter is from Lord Chichester, Postmaster-General, to Sir Francis Freeling, and says: "I return the Pamphlet and Declaration. The writer of the first is son of Mr. Shelley, Member for the Rape of Bramber, and is by all accounts a most extraordinary Man. I hear that he has married a Servant, or some person of very low birth; he has been in Ireland some time, and I heard of his speaking at the Catholic Convention. Miss Hichener, of Hurstpierpoint, keeps a School there, and is well spoken of; her Father keeps a Publick House in the Neighbourhood he was originally a Smugler and changed his name from Yorke to Hichener before he took the Public House. I shall have a watch upon the daughter and discover whether there is any Connection between her and Shelley." Miss Hichener was "the Brown Demon" referred to in Shelley's *Life*.

A Proposal

FOR PUTTING

REFORM TO THE VOTE

THROUGHOUT THE KINGDOM.

BY THE HERMIT OF MARLOW.

LONDON:

PRINTED FOR C. AND J. OLLIER,

3, WELBECK STREET, CAVENDISH SQUARE;

By C. H. Reynell, 21, Piccadilly.

1817.

A RARE SHELLEY TITLE-PAGE

Another broadside published in 1812, entitled *The Devil's Walk*, a Ballad of which only one copy is known, now preserved in the Public Record Office, and a *Letter to Lord Ellenborough*, a pamphlet of two dozen pages, of which the only known copy is in the possession of Lady Shelley, complete Shelley's ephemeral effusions prior to the appearance of *Queen Mab*, which gave him a definite position in English literature.

The first edition of *Queen Mab*, which was privately printed, appeared in 1813, the full title being *Queen Mab, a Philosophical Poem: with Notes by Percy Bysshe Shelley*, beneath which is a single line quotation from Voltaire, six lines in Latin from the fourth book of Lucretius, and a line in Greek characters from Archimedes. No publisher is given, the imprint being: Printed by P. B. Shelley, 23 Chapel Street, Grosvenor Square, and the date 1813. It is a crown 8vo volume with title-page, dedication to Harriet * * * *, and 240 pages of text with a half-title following page 122.

On the last page of the earliest issue is the same imprint as on the title, which was afterwards suppressed. Consequently such copies are of extreme rarity, and two immaculate, uncut examples of this issue have realised £166 and £168 respectively. Later issues, without the imprint, realise very considerably less, and are by no means rare.

Other editions of note are Clarke's Edition of 1821, the first published edition; and the editions of 1822-3-6 and 1829.

Shelley's belief in vegetarianism brought about the issue of a second publication in 1813. This was a 43-page pamphlet in wrappers, entitled, *A Vindication of Natural Diet*, which was published at 1s. 6d., of which very few copies are now known. There is a copy in the British Museum, slightly imperfect, and other copies are in the possession of Mr. Forman and the Hon. J. Leicester Warren. Only one copy has apparently ever appeared for public sale, realising £83 in 1904. [64]

In his bibliography Mr. Forman says: "I have not a very wide acquaintance with the literature of vegetarianism; but if Shelley's poor little pamphlet is its best thing, I fear the cause is 'in a parlous state.'"

Shelley's next published work, which appeared in the following year, is also of extreme rarity, only three copies being known. It is entitled, *A Refutation of Deism*, and consists of about one hundred pages in a slate-coloured wrapper. In 1891 a damaged copy realised £33, but otherwise it is apparently unknown to the sale room.

Nothing more was then published from Shelley's pen until 1816, when *Alastor or the Spirit of Solitude*, a nicely printed little volume in drab boards, was issued. In the original state a copy is worth from £25 to £50, but very frequently the original binding is replaced by one of calf, and the edges are cut, in which case the value drops to £5 to £10.

In the following year *A Proposal for Putting Reform to the Vote* was published, the author being given as the Hermit of Marlow. A mere pamphlet of sixteen pages, without wrapper, it is nevertheless highly prized, and though one hundred or more were issued, only four are now known, and until 1906 not one had appeared at auction for very many years. The copy sold in 1906 realised £132, and it is interesting also to record that Shelley's original manuscript of this pamphlet appeared in the sale room last year and realised £390.

Another pamphlet by the Hermit of Marlow is, *We Pity the Plumage, but Forget the Dying Bird: an Address to the People on the Death of Prince Charlotte.* No copy of this little work, however, is known, though there is a reprint issued by Thomas Rodd, which can very easily deceive amateurs, as in some instances the words Reprinted for Thomas Rodd, 2, Great Newport Street, which appear at the back of the title, have been cut off. The reprint is by no means common, very few copies apparently having been issued, but it is not highly valued.

The year 1817 also witnessed the publication of the *History of a Six Weeks' Tour*, a work, however, which is held in comparatively small esteem by collectors, the average auction price during the past eight or ten years being no more than £2 5s.

Of far greater interest and importance is the work *Laon and Cythna* published in 1817, though the title-page will be found to bear the date 1818. Almost before it had been properly published it was suppressed to enable certain alterations in the text to be made and for the title to be changed, and reappeared in 1818 under the title of *The Revolt of Islam*. The latter work is by no means rare, copies selling for sums ranging from £2 to £5; but a perfect copy of *Laon and Cythna* is highly valued, recent examples having realised from £10 to £30.

There are, however, a few copies of *The Revolt of Islam* with a title-page bearing the date 1817, one of which sold recently for £15.

Rosalind and Helen, a small work of under one hundred pages, in a slate-coloured wrapper, published in 1819, is not especially rare, and copies seldom realise more than £4 or £5. *The Cenci*, on the other hand, which was printed at Leghorn, Italy, in the same year, is very highly esteemed, especially when in the original boards, its value having increased very considerably of late years. Writing of this work in 1894, Mr. Slater places the value of a copy in the original state at from £5 to £6; but since then copies in this condition have sold for sums ranging from £20 to £70, while even rebound examples have sold for as much as £17 10s.

Shelley's famous drama, *Prometheus Unbound*, which he composed while residing in Rome, appeared in the summer of 1820. Most copies are in drab boards with a back label, and it is naturally in this state that collectors seek to secure the work. Its value varies according to its state, and it is by no means rare in the sale-room, several copies appearing for sale every season. Three copies, for instance, were sold last season, one in the original boards with the label realising £27, and the other two, one rebound in calf, and the other in morocco, going for £2 7s. 6d. and £5 10s. respectively.

Œdipus Tyrannus, published in the same year, on

the other hand, is extremely rare, only five copies being known. It is a roughly printed pamphlet of about forty pages without wrappers. As far as can be traced only one copy has appeared for public sale for at least thirty years—in 1896, which realised £130.

Epipsychidion, a publication of similar format, which was issued in 1821, is also of some rarity, though copies appear in the sale-room occasionally. Last season one sold for £27 10s., the same sum was given for another in 1902, and another lacking the half-title went for £14 10s. in 1906.

Three more works remain to be noticed—*Adonais*, published at Pisa in 1821, and *Hellas* and *The Masque of Anarchy*, the former of which appeared in 1822, the year of Shelley's decease, and the latter in 1832.

A first edition of the first-named, an unimportant-looking small 4to in blue wrappers, printed at Pisa, when in the original state is highly valued. Very few copies were printed, and recent examples have realised from £40 to £90, whilst in 1902 a presentation copy realised as much as £270. The English Cambridge edition, which appeared in 1829, is comparatively unimportant.

Hellas, which was issued in brown wrappers, is valued at from £3 to £5, while *The Masque of Anarchy*, which appeared in 1832 with a preface by Leigh Hunt, to whom Shelley had entrusted the manuscript, is valued at about £1 10s. to £2.

Laon and Cythna;

OR,

THE REVOLUTION

OF

THE GOLDEN CITY:

A Vision of the Nineteenth Century.

IN THE STANZA OF SPENSER.

BY

PERCY B. SHELLEY.

ΔΟΣ ΠΟΥ ΣΤΩ ΚΑΙ ΚΟΣΜΟΝ ΚΙΝΗΣΩ.

ARCHIMEDES.

LONDON:

PRINTED FOR SHERWOOD, NEELY, & JONES, PATERNOSTER-ROW; AND C. AND J. OLLIER, WELBECK-STREET:

By B. M'Millan, Bow-Street, Covent-Garden.

1818.

TITLE-PAGE OF THE SUPPRESSED "LAON AND CYTHNA"

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PUBLIC
LIB.

HORSEMEN AT THE DOOR OF AN INN

BY ÆLBERT CUYP

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers

THE CITY OF HEREFORD

Written and Illustrated by Leonard Willoughby

One of the most ancient and interesting cities in the United Kingdom is Hereford. At the time when most of our present large towns were little more than insignificant villages, Hereford was not only a city, but also a fortress of considerable importance. Hereford to-day is a charming, peaceful city, washed by that beautiful river, the Wye, in connection with which stream the city's present name originates. It appears to have had various names in the earliest times, such as Trefawydd, meaning the "place of beech trees"; or again, Caerfawydd, the "place of fir trees." In Saxon days it was known as Fernley or Fernlege, owing to the luxurious fern growth around the city. The probability of the origin of the present name is, that a company of people migrated from the old inhabited place of Kenchester, owing to its destruction, and seeking a site to build a new habitation on, selected a "ford" by the river Wye. Thus it is that various suppositions are put forward regarding the exact meaning of Hereford, some suggesting that it meant "Here I ford," or "Here is a ford"; or yet again, Heardeford, or "ford for cattle." But I am inclined to think that the true meaning is "Army Ford," as in Anglo-Saxon days the city was the capital of Mercia, and was fortified by walls and gates, and naturally contained a garrison. Over this ford the army no doubt frequently crossed and recrossed, for in those days conflicts with the Welsh were frequent and fierce, and the city anything but a peaceable one. The city walls were built by order of Queen Ethelfleda, the daughter of King Alfred, as the inhabitants —then Saxons—were never safe from attack from those living in the district around. One of the most beautiful features of the city to-day is the Cathedral, which stands in its midst. The original structure was demolished nearly one thousand years ago. The present one dates from about 1030, or rather, I should add, the present building contains the germ of Bishop Athelstan's edifice, for it suffered much in 1055 at the hands of the Welsh, when Bishop Leofgar was murdered within its walls. For nearly thirty years after this it remained a ruin, but in 1079 Bishop Robert de Lozing commenced its restoration. In 1110 the dedication and consecration of the nave and ancient west front took place. Between 1131 and 1148 the north transept was built, the original centre tower in 1200, and the lady chapel in 1230-50. Additions were made to the building in 1453-74, when the Stanbury chapel was annexed, together

SEAL TO RICHARD I.'S CHARTER

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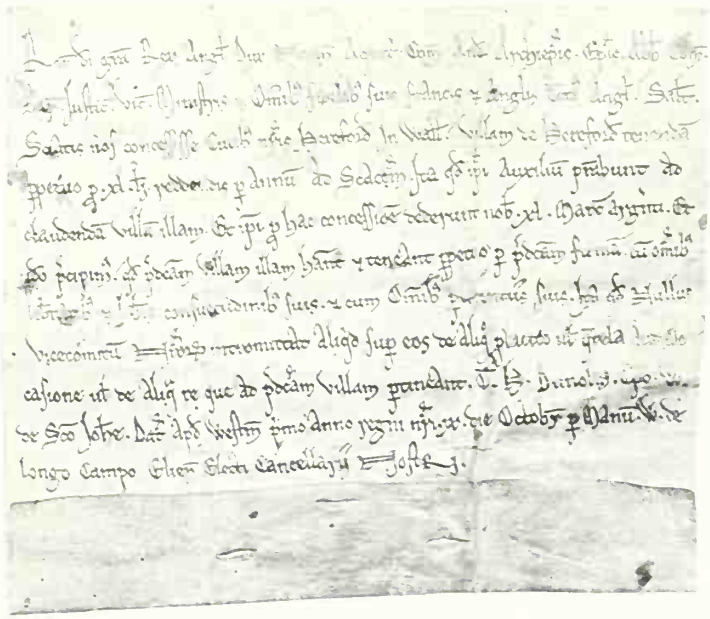
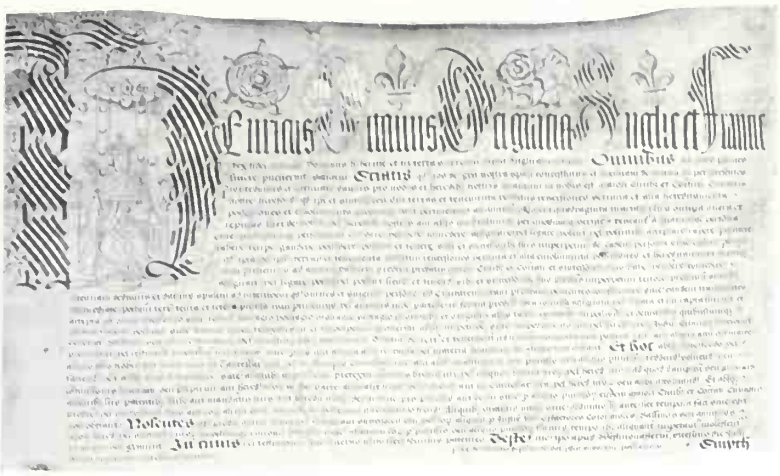
GREAT SEAL ATTACHED TO ROYAL CHARTER OF 1690

with the bishop's cloister and the college of vicars. Bishop Booth in 1530 built the north porch, while, coming to later days, the last restoration of the Cathedral commenced in 1840, and still continues. It is contended by many that the See of Hereford is the oldest in the kingdom: at any rate bishops resided here in the sixth century, and there was an ecclesiastical council held here in 544, which was attended by a Bishop of Caerfawidd (the ancient Hereford), and summoned by Archbishop Caerleon. The Cathedral to-day, though somewhat smaller and not so decorative as those of Worcester and Gloucester, has a grandeur of its own unapproached by either of these others. The great central tower with its wealth of ball-flower ornament, the lofty transepts of noble proportion, the massive Norman piers and quiet cloisters, have a wonderful sense of dignity. Though it is not possible for me to describe in detail the many beauties of the interior or the interesting tombs, owing to this article being devoted to describing the treasures of the Corporation, still I cannot pass away altogether from the subject of this glorious pile without alluding to the beautiful choir stalls and misereres, Gilbert Scott's wrought-iron screen, the shrine of St. Thomas of Cantilupe, the crypt, and the wonderful library, where the volumes are all attached by chains to the cases. These, together with the exquisite stained glass in the windows, and the curious old Norman font—the latter being 32 ins. in diameter and ornamented with the mutilated figures of the twelve apostles—are intensely interesting; but that which attracts universal attention is the remarkable



RICHARD I.'S CHARTER, 1189



KING EDWARD'S CHARTER

SILVER-HEADED CITY STAFF

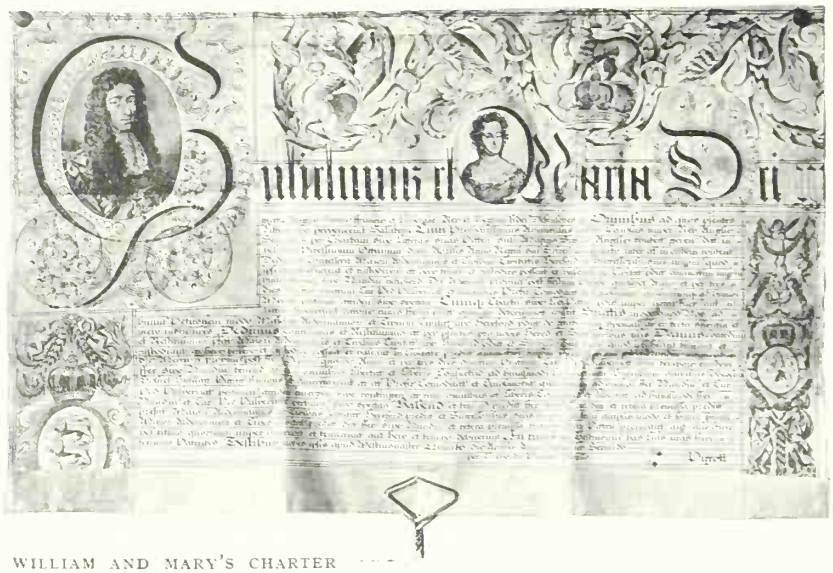
map of the world, placed in an oak case, and fastened to the north wall in the south aisle of the choir. This map represents the world within a circle, with Jerusalem as the centre. It was drawn in the thirteenth century by Richard de Haldingham and Lafford, whose real name was Richard de la Battayle or de Bello. It has many curious emblems of animals, birds, and fishes pictured upon it, and is altogether a most remarkable work.

Sketching in briefest form the principal historical points connected with "Ye ancient citie of Hereford," I will start from the time when Earl Algar in 1055 joined Griffith-ap-Llewellyn, leader of the Welsh, and came with their combined forces against the city, burning the Cathedral of St. Ethelbert, and slaughtering seven canons and five hundred citizens, taking on their retirement the sacred relics from the Cathedral. Earl Harold pursued Algar and dispersed his army, after which he fortified Hereford with a deep ditch, gates and locks. When he became king, he made the castle his royal residence, and gave shelter to his elder brother, "Tostig," who repaid the hospitality by murdering the whole of Harold's attendants residing in the castle, and immersed their mutilated limbs in the liquor which had been provided for a grand public entertainment. The Welsh were responsible for great damage to the city, but the men of Hereford were ever and are still noted for their bravery, and in ancient days they claimed the right and privilege of forming the van of an advancing army or the rear guard of a retiring one.

In 1080 William the Conqueror established a "mint" here for coining the king's money, while the citizens were compelled to pay a yearly tribute of £60 in silver, this being at the rate of £1 for every house

QUEEN ELIZABETH'S CHARTER

then standing within the city walls. Mr. Charles Caldicott, in his very interesting and comprehensive work on the *City of Hereford*, to which work I acknowledge my indebtedness for some of the information I give, tells us that, after many wars, pillage, massacre, and conflagration, the castle was taken by William Talbot, a follower of the Empress Maud, in 1139. He held it for three years, when he surrendered it to King Stephen, who sat crowned in the Cathedral during the service on Whit Sunday, 1142. After this the King departed, ordering that part of the city lying on the south side of the river should be burned and destroyed, so that no cover could be afforded for an army advancing against the place. In 1189 the rights and interest of the city were sold by Richard I. to the inhabitants, on condition that they "surround the city with walls, and pay the King a yearly rental of £40." This rental was afterwards sold by King Charles II. to



WILLIAM AND MARY'S CHARTER

THE CITY BADGES, CITY SEAL, BAILIFF'S SEAL, AND STATUTE MERCHANTS' SEAL

the Merchant Taylors' Company, and is still paid by the authorities of the city to this company. At the battle of Lewes in 1264 the King and his son were taken prisoners, and confined in Hereford Castle. During this time the young prince obtained leave from the governor to exercise his horse without the city gates, on a part of the open country called the "Widemarsh." Artfully persuading his guards to ride races against each other, he waited patiently

Cross, near Hereford, was fought, when the Red Rose party were defeated. After this battle Owen Tudor, husband of Catherine of France, and step-father of King Henry, was brought to Hereford and beheaded. During the Civil Wars between Charles I. and his Parliament, Hereford was besieged three times. The city remained in the hands of the loyalists; but in 1643 it was again besieged. It appears that at this time the city walls required

THE "SILVER SWORD"

THE "STEEL SWORD"

until their horses were quite blown, then made his escape by riding away as hard as he could on his own fresh horse to Holmer Hill, where he was met by his followers.

During the time of Edward I. the wages paid to the labourers engaged on the castle were "three halfpence a day"! In 1326 Edward II. was deposed by the "She-Wolf of France," Queen Isabella, who then hanged the Earl of Gloucester outside Friar's Gate, at a height of 50 feet from the ground, his head being ornamented with a crown of nettles. Edward III. with his son visited Hereford on the occasion of the consecration of the Black Friars' Monastery, and was accompanied by three archbishops and a large body of nobles.

In the Wars of the Roses, the battle of Mortimer's

repairing in several places, and the governor of the city accordingly issued warrants or summonses to workmen outside the city walls, ordering them, under his authority, to enter the city and do the work required. Several of these warrants were obtained by the army surrounding the walls, whereupon Colonel Birch, disguising a number of his men as labourers with tools, obtained admittance to the city on showing their warrants. No sooner were they within the walls than they promptly killed the guard and kept the rest at bay till the remainder of the army, hidden close at hand, were admitted across the drawbridge by their comrades already within. The victor then took from the town, which he quickly captured, money and plate to the value of forty thousand pounds. Two years after this event

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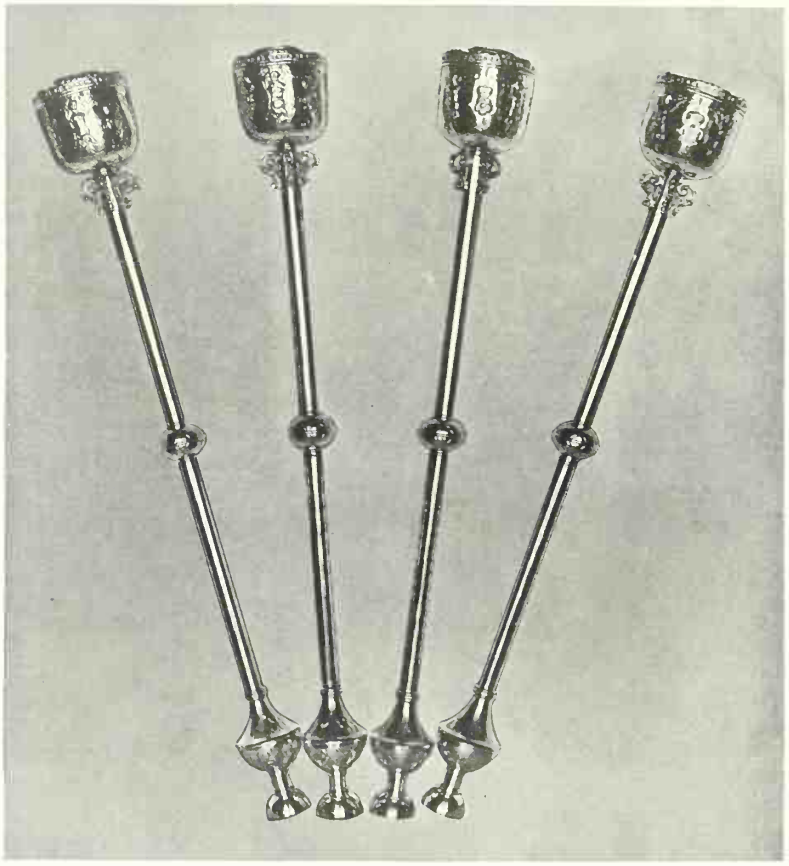
the city received its coat of arms, which at first consisted of "Gules with three lions pass. gard. argent." After the defence of the city the arms were augmented by a bordure azure, replenished with saltiers (Scottish crosses) adorned with supporters, viz., two lions rampant gard. argent, collar'd azure; on each collar three buckles or. Crest—a lioncel pass. gard. argent, in dexter paw a sword of forty marks in mortmain, while Elizabeth in 1597 granted a charter confirming all previous ones. James in 1619 did the same, and in his reign he granted a charter to "elect a discrete man" as chief steward of the city. In 1682, on April 28th, the governing of the city was vested by charter in the hands of the chief steward, the mayor, the chamberlain, the aldermen, the town clerk, and the common council.



THE CORPORATION SILVER MACES

erect proper, hilted and pommelled, or; and in a scroll beneath: "Invictæ fidelitates præmium."

Of the various charters granted to the city the one granted in 1117 by Henry I. to the Bishop of Hereford to hold a three days' fair was one of the first, though the oldest charter preserved by the Corporation is Richard the First's, granted October 9th, 1189. Other charters are those of King John in 1215; Henry III. in 1265; Edward I. in 1298. Up to the year 1382 the chief magistrate of the city was called the Bailiff, but the title was then changed to that of Mayor. Henry IV. confirmed all previous charters, while Henry VI. in 1458 and Edward VI. in 1463 both granted charters. Henry VIII. in 1536 granted a license to purchase to the annual value In Elizabeth's reign it was laid down as an order that the aldermen and councillors should wear scarlet and munday gowns and tippets on all official occasions, or when attending at the Cathedral, under a penalty of twelve pence. William and Mary's charter, 1690, for holding a three days' fair, has attached to it the great seal of England for that time, and this one is pronounced to be the most perfect seal in existence sent out at this date.

William III. granted a charter in 1697 to remove all doubts and controversies, confirming the charter of James I., and this remained the governing charter of the city till the passing of the Municipal Reform Act in 1835. Of the Acts of Parliament passed, one obtained by a private company for lighting the city

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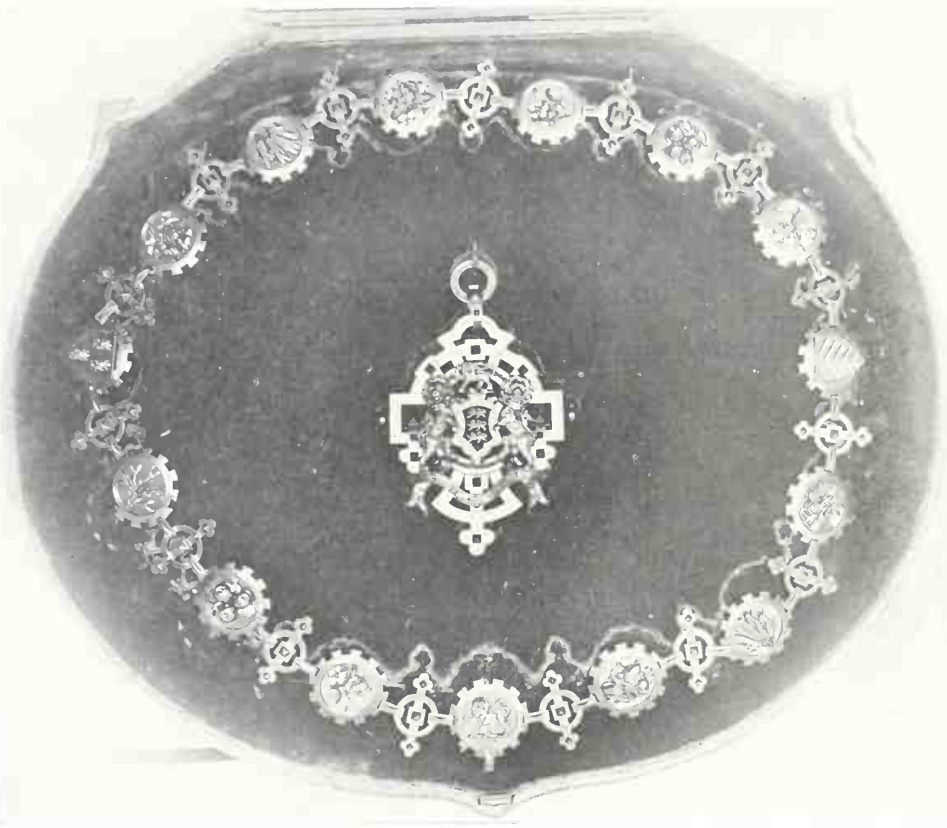
"WHILE CELIA FROM THY HAND"
BY C. WHITE
AFTER MISS BENNETT

with gas at cost not exceeding oil, was strenuously opposed by the citizens, especially those engaged as tallow chandlers. It was even suggested that if the city discontinue using Russian tallow there would be no sailors for the Navy, and we should be invaded. Five years after this the city was illuminated by gas, viz., in 1826. The old customs and manners of the inhabitants of Hereford in the early days make quaint reading, and I only regret that space forbids ten shillings or the land and house. Hereford was always well governed, and commanded great respect from other cities and counties around, and the laws and customs of Hereford were much sought after as a guide. Bells were rung on special occasions, one of which was for preventing vagrants and night walkers from remaining in the city "beyond a certain hour." As regards protection from fire, in the time of Elizabeth it was ordered that the mayor and each



MAYOR'S GOLD BADGE AND CHAIN

me giving a full description of them. But one or two I may briefly mention as being of special interest. In the days of Edward the Confessor, when there were only 103 tenants settled within the city walls, no one was allowed to sell his house without the consent of the officer of the Crown, who then received one-third part of the price given for it. All tenants gave personal service for three days to reap wheat in August, as the sheriff might appoint, and by the same authority had to gather hay for one day during the season. Whenever the king hunted in Haywood Forest every householder had to provide one man to assist in taking game. If a burgher died serving in the Army with his horse, the king had the horse and arms; but if he served without a horse, the king took of his brethren should have three buckets of leather apiece, and every one of the common council two, and every other inhabitant one. Every ward of the city was to provide a ladder of from twenty-four to thirty rounds, to be in readiness when required. This was naturally a very inadequate arrangement for the protection of houses which were chiefly built of wood.

Up to a century ago Hereford was full of delightful half-timbered houses, and in the centre of what is now High Town stood a Market Hall—a grand old building, with richly carved gables. Along the side of the square were a number of old houses known as Butcher's Row. Of these all that remains is the end house, which forms a most picturesque

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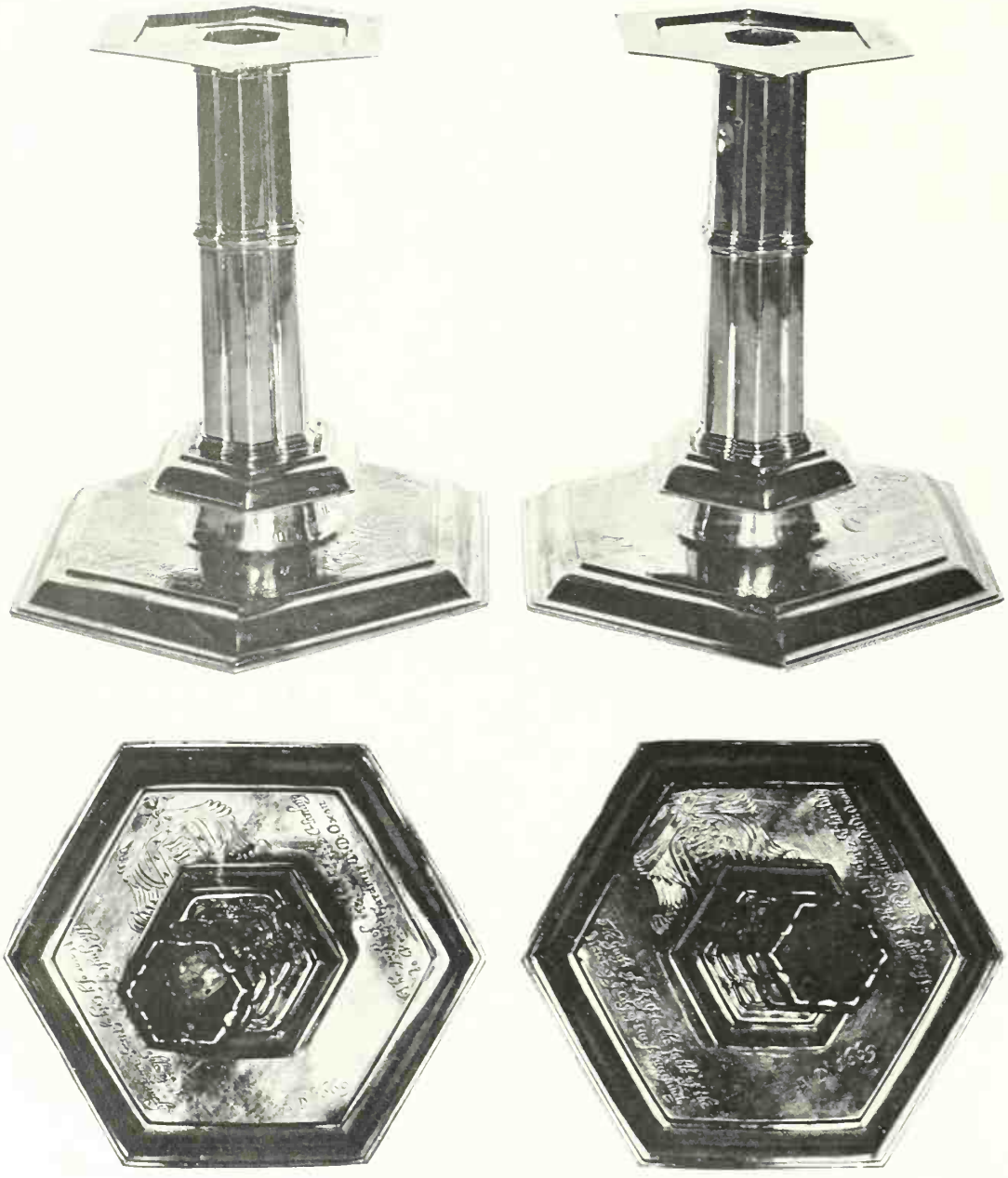

THE TWO GARDNER CANDLESTICKS

landmark in the square. Its overhanging gables and carved barge board date to 1621, and the porch, with the butcher's arms carved above, and the finely carved fireplace within, are all worthy of notice. As regards the interesting buildings in the city or county around, I must refer my readers to the local guide books, of which Mr. Caldicott's work is by far the best.

Coming now to the relics and treasures of the old city, which are carefully guarded within the stout walls of the Town Hall, I must express my indebtedness to Mr. Joseph Carless, Town Clerk of Hereford, for his great courtesy in granting me facilities to inspect and take photos of these valuable objects. I have also to thank him for his assistance and his papers on the Hereford city insignia and plate, and various other objects connected with the city, in all of which he has ever taken so deep an interest. Of the insignia and plate belonging to the city, the following comprise the collection: The staves and badges, the silver maces, the large State sword, the steel sword, the Tomlins cup, the two Gardner candlesticks, the city seal, the gold badge and chain, the Cam cup, 36th Herefordshire Regiment

Presented to the Corporation of the City of Hereford
by
Alderman Thomas Lawrence, Mayor, 1887, 1888, 1897.
Diamond Jubilee (60) Years of Queen Victoria.

cup, the rose-water dish and ewer, Hereford Friendly Society cup, statute merchants' seal, bailiff's seal. Recently, however, the Corporation have received a most valuable addition to their plate from the Herefordshire Militia. This old and gallant regiment, which for some inexplicable reason has recently been disbanded by order of the present Radical Government, as part of the scheme whereby fresh experiments with the British Army are to be made, have in the meantime handed over to the city authorities their regimental plate, with the understanding that if the regiment is revived the plate is to be returned—a very remote contingency, I greatly fear.

ROSEWATER DISH AND EWER, 1797 AND 1795

The foregoing, together with the charters and documents kept within the handsome Town Hall, are all of very great interest to connoisseurs, and Hereford is much to be congratulated on possessing so much valuable property. In fact, the city owns more than

the majority of corporate towns in this respect; and of this fact the citizens should feel not only justifiable pride, but also a very proper appreciation. Alas! this I find too often is a matter of but little interest to inhabitants — at any rate to Englishmen, unlike the Scotch people, who take a real interest in all that belong to them, be it plate, valuables, property, or legends.

The staves were originally held by two porters either side of the doorway leading to the old Town Hall. They are silver-headed ebonised staves, and compartments, divided by demi-figures terminating in foliage, are the rose, thistle, harp, and fleur-de-lys severally crowned, and between the letters C. H. R. On the foot knops are engraved sprays of rose and thistle, and on the bottom of all the arms of the city. These were presented to the city in the reign of Charles II. by Lord Chandos. The only mark is the maker's, F.G. in a shield, with a cinquefoil in base. The large State sword, known as the "Silver Sword," is 52 inches in length, with a blade 37 inches and a cross-guard 12 inches. On the pommel are

HEREFORD FRIENDLY SOCIETY'S CUP

have on them the city arms. The object of these long staves was to hold them crossways before the doorway to prevent any unauthorised person's entry into the sacred precincts. These are now borne before the macebearers when the Corporation appear in procession. The porters in those early days wore uniform, and wore on one arm one of the silver badges. These are shield shaped, $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in., having the arms (ancient) of the city. They are not hall-marked, and thus it is difficult to establish their exact date. However on the back of one is engraved "1583 Ex dono Mayoris Thomas Davis," which dates it to Elizabeth's reign. The silver maces, of which there are four, are exactly alike, and 25 in. in length. The cushion flat plate at the top is decorated with acanthus leaves in relief, as are also the royal arms. Round the head in four emblematical figures of law and justice. The date is 1677, and there are roughly cut the letters S.A.H., A.C., V.M. This was given to the city by Mr. Paul Foley, M.P. for the city, and afterwards speaker of the House of Commons. The "steel sword" was formerly used on occasions of mourning. The hilt and pommel are of bronze and bear traces of original gilding. The blade is of the Elizabethan period. The quillons are flat and curved at ends, and on one side is engraved, "Maior Civitatis Herefordiæ." The pommel is heart shaped, and has a shield of the royal arms — France modern and England quarterly—and on the other side the city arms. The grip is ebony, with a silver-gilt scalloped and beaded band of Elizabethan date. The city seal is of silver, and was given by Thomas Geers, sergeant-at-law. It is circular, $2\frac{3}{8}$ inches in

diameter, and bears within a laurel the city arms. The arms were granted in 1645. The gold badge and chain is dated 1876, the badge being presented by Mr. Alderman Bosley, the then Mayor. The fifteen circular gold medallions and links were given by as many different gentlemen connected with the city and diocese. They have crenellated edges, and each link is charged with an upright crossbar with trefoil termination. The centre medallion imprint bears the city crest, while those on either side bear the shield of the See of Hereford and the shield of the Dean and Chapter of Hereford. The remaining twelve have modelled representations of the six distinctive products of the district—the apple, the hop, the mistletoe, the pear (blossom), wheat, and the oak (acorn). The statute merchant seal is of Edward the First's reign, and is $1\frac{11}{16}$ inch diameter. It bears the King's crest, with a lion of England in base between two triple towered castles, the one surmounted by a star and the other by a crescent. Legend: "S'EDM REG' ANGL' AD RECOGN' DEBITOR' APD' Hereford." The affixing of this seal of the Sovereign to a bond of record under the hand of the debtor made such bond indefeasible on default, and execution could be awarded thereon without any further process. The bailiff's seal is circular, and was used before the constitution of the first mayor,

THE "CAM" CUP

THE "TOMLINS" CUP

1382. It is $1\frac{1}{2}$ inches in diameter, and is an early example of the fourteenth century. It bears the city arms, with an octofoil and incurved sides:—"S' BALLIOUORUM CIVITATIS HEREFORDIE." The impression of the great seal attached to William and Mary's charter, dated 1690, depicts the King and Queen both seated; both are crowned, and both rest their feet on tasselled cushions. The left hand of the King and the right hand of the Queen both rest upon a large orb surmounted by a cross, which is placed upon a pedestal in the centre. The King wears the collar of the garter and holds in his right hand a sword. In the left hand of the Queen is

a sceptre. The counter-seal depicts the King and Queen on horseback. The King in Roman armour, his face in profile, head uncovered, with long hair flowing down his back, holding in his right hand a short sword inclined downwards. The Queen, slightly in advance of the King, has her head turned three-quarters backwards, looking towards the King. In base below the bodies of the horses is a view of London, the Thames, Southwark, and the bridge crossing the river. The legends running round the seal: "Gulielmus III et Mary II Dei Gra Aug Fra et Hib Rex et Regina Fidei Defensores"; and on the counterseal, "Gulielm III et Maria II Dei Gra Aug Fra et Hib Rex et Regina Fidei Defensores." Of this remarkable seal the chief engraver of the late Queen Victoria's seals wrote: "It is the earliest good impression of this particular seal that I have met with, the impressions of which are comparatively rare, although I have met with others at Gloucester and in the Diocesan Registry of your city. Your impression is by far the most perfect, and hence the most valuable."

In writing these histories of the treasures of the various corporate cities and towns of England, I become more and more impressed with the extraordinary amount of absorbing historical interest there is attaching to each separate place. We hear much of education in these days: controversies wax heated over the subject. Still I venture to think there is one part of education which is always overlooked, and that is, *local* history. Seldom is there any attempt to instill into the minds of the rising generation the story of their county or town. The result is that, while they may or may not have a smattering of English history generally, they are certainly blindly ignorant of a word of the history of the ground on which they are born, and will probably live all their lives. If, then, every inhabitant of Hereford knows by heart the history of his intensely interesting city, which I suppose he does, he appreciates the romance attaching to it, and loves and venerates it accordingly. Situated as it is on the borders of England and Wales, in the lovely valley of the Wye, and in the most sylvan of our beautiful western counties, it is one of those old-fashioned border towns, washed tenderly by that charming stream which finds its origin in the high blue hills of Wales. It is, indeed, a fascinating spot.

THE HEREFORDSHIRE REGIMENT CUP

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PORTRAIT OF A LADY

BY F. C. LEWIS AFTER SIR T. LAWRENCE

The Age of Mahogany: being the Third Volume of "A History of English Furniture," by Percy Macquoid (Lawrence & Bullen) Reviewed by Haldane Macfall

THE third volume of Mr. Percy Macquoid's sumptuous book upon old English furniture is completed, and again one's first sensation is that of gratitude to the author and publishers, and to the owners of pieces who have permitted their reproduction, for the great benefit they have rendered to students and collectors by preserving for us such handsome records of these supreme examples of a craft in which Englishmen were unrivalled. It is impossible to exaggerate the necessity of this work to collectors—it does the author credit that he should have spent such industry upon the undertaking, and the publishers as much credit for having had the courage to set it before the public in such unstinted fashion. It is certain that no one concerned with the publication will have cause to regret it, for no collector nor dealer can pursue his respective hobby or traffic without these volumes; and a library lacking them suffers a serious void.

I will not say that they could not have been better done. Mr. Macquoid lacks high literary gifts; he possesses a mine of facts, but he marshals them in scattered fashion. Fortunately he states what he has to say in simple form—and what he has to say is the outcome of deep and wide knowledge of his subject. At the same time his industry would have borne an even richer harvest had he been more orderly in the marshalling of his facts—and even more had he arranged his superb illustrations with more relation to his text. An illustration loses greatly when one has to turn back or forward to find it, instead of seeing it as we read — especially in a large and ponderous tome. The appearance of his page would have gained by placing his illustrations at the top of the letterpress, and the reading would have been vastly more pleasant and useful; whilst dates set below each piece, and a line to point out what are not the original parts, would have enhanced the value prodigiously. And, to be done with fault-finding now and at once, it is a pity that Mr. Macquoid shows here, as in his other most valuable volumes, a too great preference for princely pieces and unique and out-of-the-way specimens which, whilst they certainly need to be recorded, leave a somewhat too palatial impression of the English home of the seventeen-hundreds. But faults these are, and should and could have been avoided. For Mr. Macquoid has rightly chosen to present to us the evolution of furniture as it developed from decade to decade; and whilst he has done so with astounding research so far as the princely and richer specimens are concerned, he would have given a fuller sense of the evolution of the furnishments of the real English home had he made the more ordinary pieces of the day take a part, nay, the most important part, in his handsome pageant. But let me hasten to say that for the rest we must give him unstinted praise, alike for the lavish generosity of his illustrations, for the remarkable beauty of their presentment, and for the untiring industry and wide knowledge that he has brought to a business that demands infinite patience for our instruction.

The man who stands supreme to-day as an authority upon English mahogany is Mr. Clouston; but it will rob neither Mr. Clouston nor Mr. Macquoid of a leaf of their bays to say that from henceforth the works of each are needed as complement to the other. Indeed it is quite extraordinary how little, considering the ground they have had to cover, the one conflicts with the other. And I would advise the student to come to the survey of Mr. Macquoid's volume from the start, in the spirit which the writer demands, as a study in the evolution of the forms and styles that make the great mahogany age of English furniture an achievement unsurpassed by any other nation for beauty and purity of design, and for perfection of craftsmanship.

One suspects that Mr. Macquoid has held back from giving more complete unity to his scheme from a too anxious desire not to poach upon the preserves of other writers; yet one cannot but regret that he had not had some strain of the poacher in him, and used the net a little more. After all, in research as in history, filching is the highest form of admiration.

It is perhaps not so likely that this volume on Mahogany may have as wide an influence upon the manufacturers of furniture as the preceding volumes on Oak and Walnut, for mahogany had not so wholly fallen out of favour. That the vogue for old English furniture had set in long before Mr. Macquoid wrote a line of this work we all know full well; but it is pleasant to see that the book upon Walnut has had a marked effect upon the manufacturers already, though it seems but yesterday that it appeared. Had the author and publishers issued these fine illustrations alone, they would have deserved success for

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their venture. They have raised the standard already. They have done much to increase the beauty of the English home to-day. For the influence of these volumes has not been confined to the collectors of old furniture; the illustrations have been so well done—the details of the minutest forms of carving so distinct and clearly shown—that they have undoubtedly affected the craftsmen in the great factories, and maker after maker has turned to the production of copies which prove not only a vastly increased taste amongst the public and a greater taste in the makers, but that the ancient skill of

MAHOGANY KETTLE-STAND PROPERTY OF H. PERCY DEAN, ESQ.

England's joiners and cabinet-makers is not even in decay. It is for this reason that one regrets the absence of a larger number of ordinary pieces from Mr. Macquoid's lists—for I notice that it is just the beautiful examples of ordinary pieces in the Walnut book that have been most freely drawn upon by the makers—and for obvious reasons. Above all, Mr. Macquoid must be numbered amongst the very leaders of that small band of men, the publication of whose research has chastened the hand and eye and mind of a generation that was going headlong into that hideous debauchery of forms known as the Art Nouveau—the worthy and hump-backed child of the age of bamboo furniture, of the painted tambourine, and the beribboned olive-oil bottle—of those hectic years when one daily expected to see the sardine tin appear, Aspinall enamelled, as a salt-cellar or a cruet. It was bad enough to watch the vicar's daughter enamelling the old Sheraton furniture. I knew one who aspinalled a rare old Japanese bronze. But the Art Nouveau was a nightmare that startled even the vicar's daughter, and only third-rate hotels now stable it.

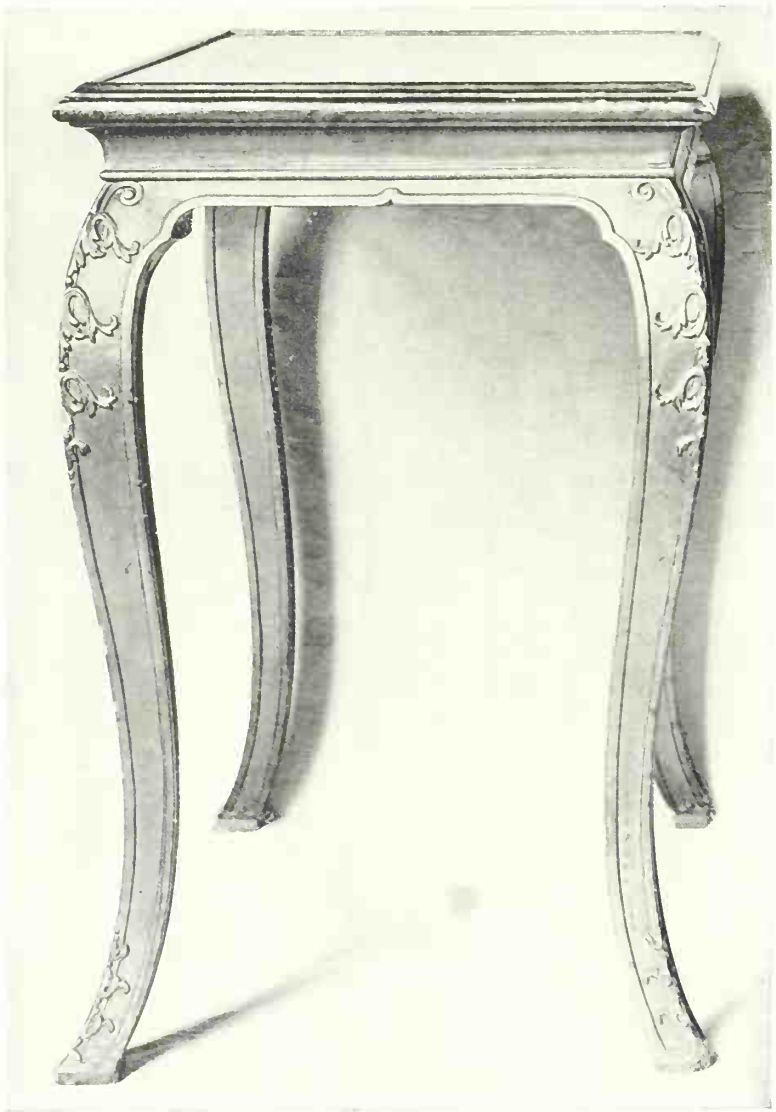
It is a nice question at times whether Mr. Macquoid does not lay too much stress on foreign influence. It is quite true that the French Regency during the infancy of Louis XV. affected our great mahogany period—as it created Louis Quinze design. But it has always seemed to me that Chippendale, in spite of this, was even more a true child of the Queen Anne period, and grandchild of William and Mary's days. However that may be, the Louis Quinze did, to considerable extent, affect the English design, only, as Mr. Macquoid truly points out, to be chastened and purified at its immigration by the rejection of its brassmongery, and the replacing of such French ornament by that exquisite carving in the mahogany itself that raises the craftsman of the Chippendale years to the supreme position in the European achievement. Mr. Macquoid's very rich pieces at the opening of

MAHOGANY CHINA-CASE PROPERTY OF H. H. MULLINER, ESQ.

these years prove the foreign influence to the hilt: but, as already said, such princely pieces are not the furniture of the English home, where the foreign influence is not nearly so marked as is the normal evolution from English Queen Anne already established throughout the land when the era dawned.

It is pleasant to find the author giving a right and leading place to the English craftsmen of the mahogany years in Europe. We English are afraid to praise. Mr. Macquoid brings mahogany up to about 1750—as I think, an excellent new division—separating the pure mahogany from the satinwood period with which it so largely mixes in the second half of the century. But it is a very nice question whether the rooms of Hogarth's day were not as bare as the artists represent them in their pictures. As a matter of fact, comfort in the ordinary home was but of the scantiest kind. At the same time, an artist's representation of a room must ever be taken with a large grain of salt—he has always the tendency to compose a room from pieces of furniture that he likes, even if he do not employ his own belongings by preference. The volume conveys not only a handsome idea of the best furniture of the day, but it qualifies what might thus become a false impression of sumptuousness in the ordinary home by giving a clear and good picture of the manners and habits of the time, which adds greatly to the interest of a fascinating book.

It should not be omitted amongst the smaller details that Mr. Macquoid's quotations from contemporary comments on furniture and customs and habits are of the happiest, being delightfully illuminating and convincingly to the point.



GILT TABLE WITH GLASS TOP PROPERTY OF THE MARQUESS OF CHOLMONDELEY

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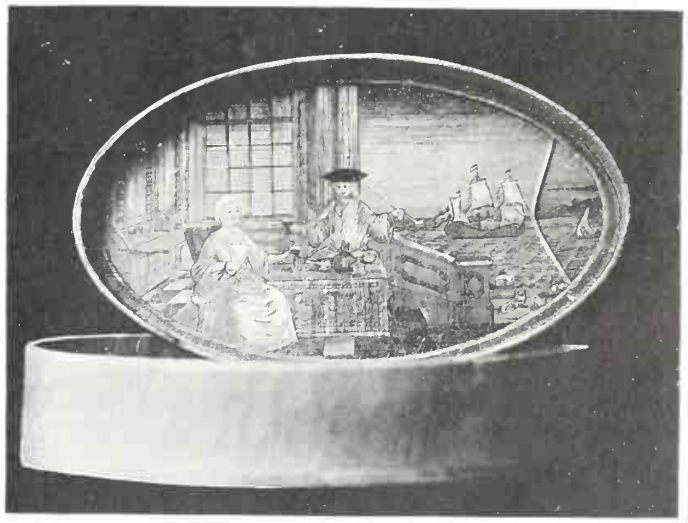
Straw Marquetry: its Genealogy and Systems

By A. F. Morris

THE oft-quoted truism anent history repeating itself has a far-reaching significance, bearing practically on every detail of life. Last week I was constrained to examine the intricacies of decoration on a lady's coat by happening to notice that straw braid was a feature of the trimming: this recalled to my mind a paragraph from some correspondent to *The European Magazine*, which concluded with the exclamation, "Straw, straw, everything is ornamented with straw!" This was about a hundred and fifty years ago; the utilisation of straw, however, for decorative as well as practical purposes can be traced back much earlier on the Continent.

In England we hear first of a Mrs. Isabel Fenton, of Beeston, Leeds, inventing the working and plaiting of straw in the time of Charles I. A patent was granted in the States to a Mrs. Sybilla Masters, of Philadelphia, in the eighteenth century, for her special kind of straw plaiting. "Straw-work was vastly fashionable that year, 1783, and in England, under the protection of the Duchess of Rutland, straw-work became the rage," writes the author of *Two Centuries of Costume*. Even coats were made of straw, or rather were made of sarcenet or linen, profusely embroidered in straw appliqué, and the industry of straw braid making afforded the indigent gentlewomen of that day a "pleasant employment."

When, during the Napoleonic wars, many French prisoners were installed in England at Norman Cross near Peterborough, Porchester Castle and Edinburgh Castle, they introduced the art of straw marquetry, and during their confinement executed perfect marvels of craftsmanship. Straw-plaiting was then an industry at Stilton and Yaxley. The workers in those villages found their trade considerably interfered with by the output of straw plaits from the Norman Cross prison, and lodged a protest against the rival trade. This led to smuggling of the necessary straws and grasses required for the "nicknacks" made by the prisoners. Long after they returned to their native land there lived an old dame near Peterborough who used to visit the barracks. She was to all appearance very stout, but alas for the wiles of her sex, she was a "woman of straw" when she went, and returned a carrier of "nicknacks." By this somewhat belittling title does the writer of an account at that date of a trip to Peterborough, designate the little artistic gems executed at Norman Cross. His account is, however, interesting, and I quote a few lines:—



DUTCH OVAL STRAW MARQUETRY BOX BELONGING TO MISS A. F. MORRIS

"Having disposed of our horses at the inn,

we walked back a mile or so to Norman Cross to see the barracks for French prisoners, no less than 6,000 of whom are confined here. It is a fine, dry, healthy spot. Among them there is very little disease . . . their dexterity in little handicraft nicknacks, particularly in making toys of bone, will put many pounds into the pockets of several of them. We were very credibly assured that some will carry away with them £200 or £300. Their behaviour was not at all impudent as we passed the pallisades within which they are cooped."

As in addition to the straw marquetry and bone-carving these clever Frenchmen executed, they also taught their language and fencing to all and any who desired to learn, it is recorded that some left England as much as £1,000 the richer.

This rosy account of the Norman Cross Barracks differs materially from the description in George Borrow's *Lavengro*, where he draws a miserable picture of the overcrowding, ill-feeding and unsanitary arrangements of Norman Cross, and relates that he saw the prisoners with their heads sticking out through holes they had made in the roof to get light and air.

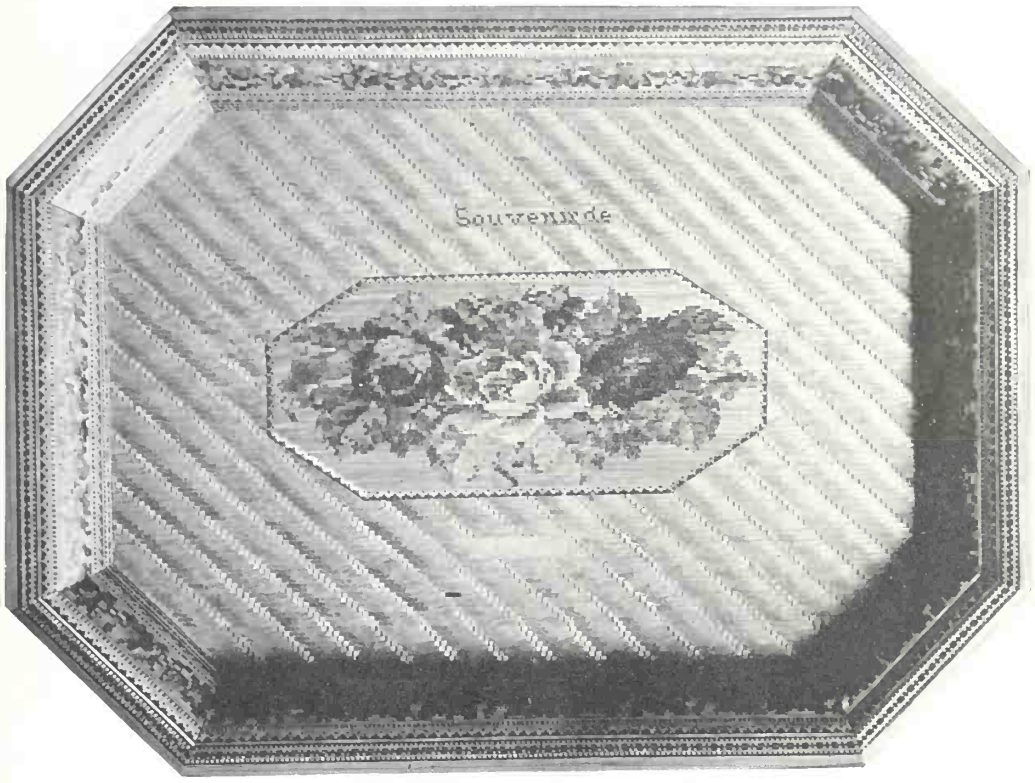
Whichever is the true picture drawn, one thing is certain, to the industry and ingenuity of these prisoners we in England are indebted for examples of an art allied to craft, which, within their limitations, are as beautiful as anything that has been made by man.

Collectors of straw marquetry are as few as the good specimens are scarce. J. E. Hodgkin, in his *Rariora*, describes in glowing terms the *articles de Paille* included in his collection. "There is," he says, "in this humble material when artistically treated a semi-transparency more chastened than that of translucent enamel, a brilliancy without a glitter less fatiguing to the eye than that of burnished glass or metal," and goes on to assert that "the acquisition of these articles gave him more pleasure than any others."

STRAW MARQUETRY BOX THE PROPERTY OF MRS. BODGER, PETERBOROUGH

Very little is known of the origin of the art. In its primitive state it seems for the most part to have found expression in the mats which were thrown upon the floors of the French chateaux before the luxury of wood block floors was known, and the kings of France took their repasts with their nether limbs tucked into a bottle or case of straw handsomely decorated: in fact, "estre dans la paille jusque au vertre" was a saying to express the wealth of a family.

Havard states that straw played an important part in the construction of the furniture of the 14th, 15th and 16th centuries, and old records contain the account of a nun of Thionville who made a table cover in straw of various colours, the ground imitative of satin damask of part lemon colour, part crimson, and with the Greek key pattern plaited in as a border. In the *Journal Général de France*, December, 1782, is included the history of a nun of Lasson, opening a shop for straw articles like "table à l'Anglaise, commodes pour damne, fans, sacs, shuttles, boxes, tables in relief, and screens." In this same pamphlet, January 13th, 1785, a sale at the hotel Bullion is announced, in which bureaux and corner cupboards, covered in coloured straw, arranged in floral designs, and ornamented with bronze mounting and marble tops, were included.



TRAY FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

Earlier than this, 1759 to wit, Sister Chervain, of the Rue Tiquetonne, pretended that the boxes, lined with bergamote, communicated a bitterness to the comfits contained therein, and so lined her boxes with the straw of China, worked in different designs, imitating the flowers and ornaments which the Chinese employ; also she had some boxes decorated in French and Flemish designs.

This is the only reference which gives a hint where straw marquetry originated from, viz., the East. I am driven to this conclusion by the unmistakeable evidence of Chinese influence in the shapes and decoration of many examples I have seen. Boxes covered with straw are made to this day in Japan and China, and probably in the 16th and 17th centuries stray specimens found their way to Europe, and there inspired the makers of straw mats and chair seats to a more decorative and intricate branch of their craft. The French have always been noted for their skill as carpenters and cabinet makers; their inlay work was only excelled by the Dutch, and curiously enough it is the Dutch and French that seem to have worked the most in straw marquetry. Miniature furniture was all the vogue in the eighteenth century, and, therefore, it is not surprising that the idea of decorative application of straw to such "Bibelots" was eagerly seized upon. Wooden veneer, in fact, was replaced by flattened and coloured straws, and small cabinets, caskets, bonbonnieres, plaques, and even rings and necklaces were covered with straw. Ascription of the countries from which emanated the specimens now to be had is not difficult, as the character of the decorations assists largely, and a careful study of the technique affords evidence of the different processes that obtained.

Certain pictures and schemes of decoration seem to have been popular enough to induce repetition, with, perhaps, some slight variation, a rather interesting instance being the box we illustrate, that belongs to the writer, and one that was in Mr. Hodgkin's collection, and is represented in a colour illustration in his *Rariora*. Both are Dutch, but Mr. Hodgkin's box shews two men seated at the table instead of a man and woman, and further, there is a Dutch quatrain inscribed on the sky. Both bear the same date, Leyden, 1730, but on my box are also the initials C. F. V. L.

Dated specimens are rare, and of the workers' and on which it can be observed the design is in relief upon a straw ground.

Mr. Bodger, a citizen of Peterborough, who is an enthusiast on the subject of this work, possesses some particularly fine specimens, of which one of the most remarkable is a box: on the inner side of the lid is a cat nursing a family of kittens. Hymenal emblems decorate the flap lids of the side compartments, and in the centre is an old mirror, much spotted by mildew.

Lieut.-Col. Strong, of Thorpe Hall, is the happy possessor of several fine pieces, including a view of the north-west front of Peterborough Cathedral, with

BOX AND NECESSAIRE FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

identities nothing is heard, the name of Monsieur de la Porte, of Norman Cross fame, is alone handed down to posterity. At South Kensington is a straw picture depicting a martial personage dressed in tunic, mantle, and buskins, and who bears the title of Monbars, leader of Buckaneers. On the back of the panel is written—"Mons. de Leporte, Prisonnier de guerre, Norman Cross, 14th d' Aout, mille huit, cens dix." In the Peterborough Museum the finest collection in England is to be seen, and three notable collections belong to residents in and near by. A landscape by the above artist, absolutely incredible in the fineness of its work, belongs to a Mr. Dack, who has also two Scriptural subjects equally marvellous in execution, considering the material in which the pictures are carried out. These were all done at Norman Cross, as were the tea caddy and telescope herewith illustrated,

its tower as it was at that time. The architectural detail in this picture is simply astounding; the sky was evidently coloured blue originally, but has faded to a dull green, a change which has also taken place in a replica of this picture which is in the Museum, and was a presentation to that institute from Lord Lilford. Col. Strong's great-grandfather, Archdeacon Strong, often visited the barracks, and in his diary a mention is made of his purchases, which included a box, oblong in shape and constructed of cardboard, covered with straws laid down in a geometrical design completed by lozenges of black paper, alternating with those of straw, coloured variously yellow and orange. Inside are eight small square receptacles with straw lids, also decorated with coloured paper.

The intricacy of the cabinets, necessaire and other articles contrived by the prisoners does as much

credit to their ingenuity as the decorations evince the correctness of their taste. The finishings and fitments of the Norman Cross work were generally of bone, whereby the pieces emanating from there can be recognised. Evidently some of the prisoners, many of whom came from the "Midi," were skilled craftsmen, and taught their trade to their fellow victims of war; hence arises the difference in quality of the work sent out from the Barracks to the marquetry done by stray workers. The best, however, is almost rivalled by the examples made in France and Holland.

PETERBOROUGH CATHEDRAL. FROM LIEUT.-COL. STRONG'S COLLECTION

The small collection at South Kensington contains a bureau with working cylinder top, also a play-box, in which even the dice and draft board are of straw; but perhaps the most wonderful piece there is a ship mounted upon black silk, the rigging and every detail correct.

The Hon. Mrs. Sackville West, of Knole, has a choice little collection, that boasts a lady's necessaire exquisitely fitted up. The inside of the first cushioned lid holds a piece of silvered glass, while the lower or secondary lid when turned back displays an old brightly coloured print set into it, and covered with glass, a quaint inscription running along the base. The tray contains two oval, two square, and one heart-shaped box, all covered with bright green straw, which by its smoothness and brilliancy of surface bears out Mr. Hodgkin's eulogy. The lids are tooled with (as it might be on leather) designs picked out in gold. The outside of the box is inlaid with a trellis pattern in a deeper shade of straw. Two little drawers with drop handles complete this contrivance. The picture we illustrate also belongs to Mrs. Sackville West, and is in remarkably good condition; the figures and sky, however, are painted in body colour upon the board to which the straw is veneered.

From damaged specimens one discovers that some waxy composition must have been laid on the wood first, and the most usual work was carried out on regular marquetry principles, striking effects being obtained by simply changing the direction of the straw, and so getting a play of light and shade.

Mr. Hodgkin studied the technique very closely, and came to the conclusion that "six or more different systems were employed for the production of different desired effects." One system was allied to mosaic, for each tiny filament of straw was laid down by itself; and its exact juncture with its neighbour entirely depended on the dexterity of the worker.

Embossing in fairly high relief was an effective but somewhat perishable style; but low relief was very durable, as it was done by building up the design with short strips of straw superimposed. Even cloisonné effects were essayed, and

STRAW MARQUETRY FROM MR. DACK'S COLLECTION

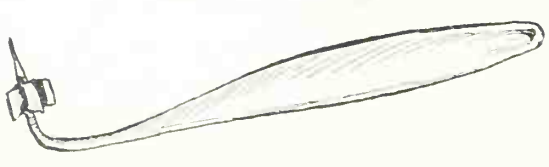
STRAW MARQUETRY PICTURE FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

engraving on the surface of the straw was extensively done. According to the author of *Rariora*, "traces of this treatment can be seen in all the facsimiles." The colouring of the straws in the case of the prisoners was obtained by steeping in tea, or by soaking bits of their clothes, to extract the dye which they then utilised for colouring their works of art.

The tool for splitting the straw was a very "rude weapon," a rough sketch of which I give, since description is difficult. The ridges round the point were really blades, and according to their number so were the number of strands obtained from each straw. Small wonder "splitting straws" became a proverb! A set of the tools may be seen at Peterborough Museum.

That Englishmen occasionally followed the craft of straw marquetry is evidenced in the *Annual Register* for 1805; it is there recorded that Mr. Samuel Best, the famous pretended prophet, who was known in London under the appellation of "Poor Help," was for fifteen years an inmate of the Shoreditch workhouse, where he occupied a ward "dedicated to the exhibition of a great number of works executed by himself in straw. The subjects he affected were taken from scripture history." The "prophet's" bed was surrounded by a sort of straw-chequered work. No trace, however, of this personage is left at the workhouse he adorned with his presence and skill, and his works are scattered wide and far, so whether they equalled that of the French and Dutch is a matter of speculation.

Mr. Martin Hardie, of South Kensington, who has studied the subject thoroughly, regards it as probable that some of the specimens that exist are the work of those French emigrants to whom Ackermann, the publisher, extended a helping hand, opening a studio for them, and engaging them on ornamental work of all kinds. Anything approaching a complete record of the craft does not exist, even its existence is unknown to the majority; and I am indebted both to Mr. Bodger, of Peterborough Museum, and Mr. Martin Hardie for information that has materially assisted me in my labour of research, while my thanks are further due to those collectors who have kindly allowed me to have some of their pieces photographed.



TOOL USED FOR STRAW SPLITTING

Recent Acquisitions by the Italian Galleries

By Ettore Modigliani

Although numerically the list of pictures added during the first half of 1908 to the Italian galleries is not very remarkable, some of these works are sufficiently important to deserve mention and discussion. First among them, for the sake of the great name it bears, comes a *Madonna and Child with the Infant St. John*, by Correggio. I am fully aware of the fact that works by the greatest Italian cinquecentists have become so rare that the news of a purchase of an example in the market—unless it be one of the well-known and officially recognised pieces—is always received with a certain amount of suspicion. Yet it seems certain that this time a hitherto unknown painting has to be added to the list of Correggio's authentic works, since the Italian Central Council of Art, composed of the best known and most competent critics and students, has recognised in the new work the hand of the marvellous painter of Parma, and acquired it as such. By this I do not mean that there was no exaggeration if there was talk of a "masterpiece" by Correggio, or we should find it difficult to find a fitting term for the *Night* in Dresden, the *Madonna della Scodella* in Parma, the *Danae* of the Borghese Gallery, or the *Vierge au Panier* of the National Gallery. Nevertheless, the new picture fully deserves the attention of the connoisseur.

The picture is a panel measuring 24 in. by 19¼ in. The first impression left by it is, that its author should be looked for far from the Emilia, among those Bergamese or Veronese painters who felt Lorenzo Lotto's influence, which, by some mysterious transmission, seems at a certain moment to have been fused with much of the Correggiesque sentiment. Then gradually the thought arises that the picture may be attributed to the early years of Correggio himself—an idea which grows into a conviction on comparing this *Madonna* with those of Sigmaringen, Hampton Court, and the Castle of Milan. And this in spite of the undeniable fact that the picture has in the past suffered severe damage, of which the traces are clearly visible (though a very clever, if not too scrupulous, restorer has done his best to hide them) in the Virgin's left hand, the neck and feet of the Infant, and the face of St. John. The picture was imported from Trieste, and was bought by the Government for the Corsini Gallery in Rome for £714.

For a somewhat smaller price—*i.e.*, £560—the Brera Gallery in Milan secured about the same time a life-size portrait by Girolamo Romanino, which is traditionally held to represent the Brescian Count Cesare II., Martinengo Cesaresco (1477-1552), son of Cesare I., captain, first in the service of the Venetian Republic, then of Louis XII. of France. The attribution to Romanino seems correct, but it is certain that the master does not here reveal himself at the height of his power. The modelling of the face is rather conventional and not without grave faults, especially on the shadow side. On the other hand, the noble attitude and the treatment of the richly embroidered ample cloak and fur have a certain pleasing decorative largeness.

PORTRAIT BY GIROLAMO ROMANINO BRERA, MILAN

For the Venice Gallery the Government has acquired, at the price of £360, a beautiful *Adoration of the Shepherds*, by Jacopo Bassano—a little dark in the too intense shadows, but of a rich fulness of colour, powerful light and shade, easy handling, and brushwork so direct and fat as to rival the *St. Jerome*, which was added to the gallery in 1900. But if Bassano's name immediately suggests itself, the picture nevertheless has a clearly Spanish character in the types, especially of the Madonna and the shepherd seen in profile, and in the handling (note the extremities of the shepherd seen from behind), which are

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MADONNA AND CHILD WITH THE INFANT ST. JOHN BY CORREGGIO CORSINI GALLERY, ROME

apt to raise some doubt. Did the painter have before him some work sent from Spain to Venice by Campaña or El Greco, both of whom had worked, and left records of their work, in Venice? The problem is not easily solved—no more easily than another which concerns another Bassanesque picture preserved in the Corsini Gallery. This second picture is identical with the first in composition (save some insignificant variations); but the colouring is altogether different, and so are the effects of light.

THE ADORATION OF THE SHEPHERDS BY JACOPO BASSANO VENICE GALLERY

It is as though the painter wished to express the same composition with a different feeling of colour, translating it, or rather transposing it, into a higher key on the chromatic scale, so as to make the colours of one composition correspond with those of the other, toning down the depth of the shadows, taking from the scene the intonation of tempestuous, mysterious light, and diffusing over it the grey, clear light of day. Is the Roman picture, which derives singular interest from the discovery of the Venetian version, a work by Jacopo da Ponte, as the technique would suggest, but executed with a different intention? Or is it an imitation by his son Francesco Bassano? Many conjectures are possible; but the truth will remain unknown for the present.

On the other hand, some new light has recently been thrown upon another beautiful Venetian work. Who, of all the students of Venetian art, does not remember the graceful Virgin of the *Annunciation*, by Pier Maria Pennacchi, in the church of S. Francesco della Vigna, at Venice, where it found hospitality at the beginning of last century? Who, on seeing the sweet and lonely Madonna absorbed in the fervour of her prayer by a window opened upon a luminous hilly landscape, did not lament the sad fate which has robbed her of the Gabriel who once faced her; and who has not asked himself the question whether the archangel will not some day be restored to his companion? The question may now be answered in the affirmative. A few months ago a Venetian *Angel of the Annunciation* appeared in the international market. Italian students having recognised the pendant to the Virgin of S. Francesco della Vigna in the elegant silver clad figure, who advances through a room decorated with variegated marbles and coffered ceiling, the Italian Government lost no time in securing the picture for £300, and allotting it to the Venice

ST. PETER
BY PIER MARIA PENNACCHI VENICE GALLERY

Gallery. From S. Francesco della Vigna the directors of the gallery obtained the restitution of the *Virgin*, which is national property, since it was merely deposited at that church in 1817; and thus the beautiful scene by Pier Maria Pennacchi — one of the best followers of Giambellino and Carpaccio—which was painted upon the doors of the organ of the Chiesa dei Miracoli in Venice has been restored again to completeness.

But more than this. Among the pictures in the church of the Frari, the directors of the Venice Gallery recognised in a *St. Peter Reading* one of the two figures painted by Pennacchi on the back of the organ doors of S. Maria dei Miracoli. This picture being likewise national property has also been "called in," and placed in its original position at the back of the angel's figure. To complete the organ doors, one more figure is now wanted—no doubt a *St. Paul* —which should still be found and placed at the back of the Virgin; but so far no trace of it has been discovered. Perhaps the publication of a reproduction of the *St. Peter* in THE CONNOISSEUR may lead to the discovery of the lost companion picture, which probably left Venice together with the *Gabriel*, whose fate it may have shared for some time, until the two pictures passed into different hands.

In conclusion of these notes I must mention a collection of drawings ceded by Baron Enrico Geymüller to the Uffizi Gallery for £400. The collection consists of three volumes: the sketch-book of Antonio da Sangallo and of his nephew Francesco; Vignola's book of drawings for the treatise on the *Orders of Architecture*: and a third volume of seventy-four drawings by Bramante, Fra Giocondo, Sangallo, Cigoli, Vasari, etc. Although the print cabinet of the Uffizi was already rich in drawings of architecture, engineering, machinery, plants, elevations, monumental decoration, and so forth, this new collection of designs by the great Renaissance architects constitutes an acquisition of the greatest importance, which will increase the fame of the Florence print-room among students and art lovers.

THE ANNUNCIATION BY PIER MARIA PENNACCHI VENICE GALLERY

Coins and Medals

The Irish Siege-Money of Charles I. and II. (1642-1649)

By Philip Nelson, M.D., M.B.N.S.

As intimated at the close of my paper on the Siege-coins of Charles I., which appeared in the November number, 1904, of THE CONNOISSEUR, it will be remembered that the consideration of the Irish series was deferred to another occasion. In response to numerous enquiries in reference to this subject, I have endeavoured to compress within the limits of a brief article all that is known concerning this most interesting series, and we will now proceed to consider the various siege-coins and moneys of necessity which were struck in the sister-kingdom during the period 1642-1649.

During the latter portion of the year 1641, the native Irish population rebelled against their English rulers, of whom, upon October 23rd, 1641, they massacred, sparing neither sex, age, nor rank, the number of thirty thousand souls.

The Irish having banded themselves together at Kilkenny, called themselves "The Confederated Catholics," and proceeded to avail themselves of many regal attributes, establishing a mint, whilst simultaneously they purposed to create an order of knighthood to the honour of St. Patrick.

On November 15th, 1642, "The Confederated Catholics" passed the following proposal: "That £4,000 of red copper be coined to ¼d. and ½d., with the harp and the crown on one side, and two sceptres on the other."

It will thus be apparent that the general design of these pieces was to follow very closely that of the "Royal Farthings" issued in England some ten years previously.

These copper coins may be described thus:—

Halfpenny. Obv., two sceptres in saltire through a crown,

CAROLVS . D . G . MAG . BRI.

Rev., a crowned harp between C R,

FRA . ET . HIBER . REX.

The mint mark is a harp which is found on both obverse and reverse. The weight of these pieces is 60 grains (No. i.).

Farthing. Obv., two sceptres in saltire through a crown,

CARO . D . G . MAG . BRI.

Rev., a harp crowned between C R,

FRA . ET . HIB . REX.

Weight, 28 grains. There is no mint mark.

The above copper pieces, issued from Kilkenny, are of extremely rude execution, and occur struck upon irregularly shaped pieces of copper, and, owing

No. I.

to their inferior quality, were immediately counterfeited to a very great extent, so that it became almost impossible to distinguish the true coins from the false.

In order to overcome this difficulty, the authorities counter-stamped their coins with various stamps, of which we find the following: K, a castle upon a shield (the arms of Kilkenny), and five castles arranged in a circle.

At the same time that this copper currency appeared, the council ordered the issue of silver coins, as the following extract from the proclamation proves: "That the plate of this kingdom be coined with the ordinary stamp used in the money now current."

It would seem likely that that half-crown, which, on account of its rude design and rough execution, was evidently the work of some local artist! and is now known as the "Blacksmith's" half-crown, was the piece referred to, and issued in the above terms.

The design of this piece is copied from a Tower half-crown of Charles I., and is as follows:—

Obv., an equestrian figure of the King riding to left, upon the horse's trappings is a cross, whilst upon the horse's head is a plume of feathers.

CAROLVS . D . G . MAG . BRI . FRA . ET . HIB . REX.

Mint mark, a cross.

Rev., upon an oval garnished shield, the Royal arms between C R, around is the legend CHRISTO . AVSPICE . REGNO.

Mint mark, a harp. Weight, 218 grains (No. ii.).

No. II.

In addition to the above authorised issues, we find various copper pieces countermarked ["KILKENNY"], whilst an Ormonde sixpence, in the Watters collection, is, upon the reverse, countermarked with a K, within a square indent, doubtless for currency at the same place.

In January, 1642, Lord Inchiquin, the Vice-President of Munster, was authorized to strike silver pieces of various values, which pieces were to be made from the silver plate which the King's adherents were ordered to produce at the mint in Dublin. For this silver five shillings per ounce was offered; but as payment could not be made at once, 8 per cent. interest was offered upon the loan, as an additional inducement for the masses to bring in their treasures. The pieces, struck in accordance with the King's proclamation, are now known as Inchiquin coins, and may be classed in three groups.

The first issue, which consists of pieces struck in both gold and silver, bears, upon both sides, the weight of the coins in pennyweights and grains.

Two gold coins occur, viz., the double and single pistole. They are as follows:—

Double pistole. Obv. and rev., within a double circle, $\frac{8 \text{ dwt.}}{14 \text{ gr.}}$

Pistole. Obv. and rev., $\frac{4 \text{ dwt.,}}{7 \text{ gr.}}$ within a double circle.

A variety occurs at the Royal Irish Academy which reads $\frac{4 \text{ dwt.}}{6 \text{ gr.}}$ (No. iii.).

No. III.

Of the silver coins, six denominations occur, viz., crown, halfcrown, shilling, ninepence, sixpence, and groat.

Crown. Obv. and rev., 19 dwt. 8 gr., within a double circle.

A variety of the crown occurs with the design retrograde thus r $\mathcal{C}$. $\frac{\text{IIb}}{\text{PI}}$, and this error was doubtless due to the engraver cutting the die without reversing the engraving. (No. iv.)

No. IV.

Halfcrown. Obv. and rev., 9 dwt. : 16 gr. (No. v.)

No. V.

Shilling. Obv. and rev., 3 dwt. : 21 gr.

Ninepence. Obv. and rev., 2 dwt. : 20 gr. (No. vi.)

No. VI.

Sixpence. Obv. and rev., 1 dwt. : 22 gr.

Groat. Obv. and rev., 1 dwt. : 6 gr.

The second issue has the weight of the coin upon the obverse from the same dies as the preceding issue ; but the value upon the reverse is expressed by the number of circles or annulets. Four values occur, viz., ninepence, sixpence, groat, and threepence.

Ninepence. Obv., 2 dwt. : 20 gr., within a double circle. Rev., nine annulets within a double circle.

Sixpence. Obv., 1 dwt. : 22 gr. Rev., six annulets. (No. vii.).

No. VII.

Groat. Obv., 1 dwt. : 6 gr. Rev., four annulets.

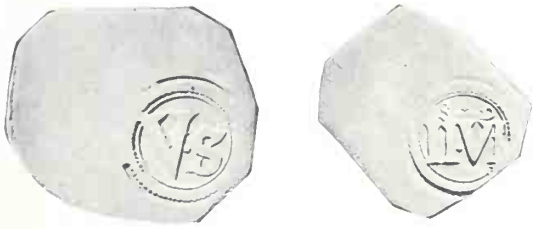
Threepence. Obv., 22 gr. Rev., three annulets.

Of this last coin there survive but three examples.

Of the third and last issue there occur a crown and halfcrown.

Crown. Obv. and rev., v s within a double circle. Weight, 462 grains. (No. viii.)

Halfcrown. Obv. and rev., $\frac{S}{II}$ $\frac{D}{VI}$ within a double circle. Weight, 228 grains. (No. ix.)



No. VIII. No. IX.

On May 25th, 1643, the King, who was at that time in the city of Oxford, wrote a letter to the Lords Justices, which, later, on July 8th, appeared as a proclamation. This refers to the coining from plate of money, from which the following is an extract :—

"The plate should be melted down and coined into five shillings, halfe-crowns, twelve pences, six-pences or any less value of the same weight, value and allay, as our moneys now current in England, to be stamped, on the other side with the values of the said severall peeces respectively." Of this issue the "eighth part was to consist of groats, threepences, and twopences." Seven denominations are found of these coins, viz. : Crown, halfcrown, shilling, sixpence, groat, threepence, and half-groat, which weigh from 460 grains to 14 grains, and since James, Marquis of Ormonde, was Viceroy, they are known as Ormonde money.

The design of these pieces is as follows :—

Obv., C R beneath a crown within a double circle. Rev., the value in Roman numerals within a double circle. (No. x.)

No. X.

These coins, of which the half-groat alone is rare, appear to have been struck direct upon blanks, cut from the plate, not upon flans prepared by melting down the silver, and this is proved by many coins being gilt upon one side, whilst two examples have survived upon which the hall-marks are still visible.

The reverses of these coins read as follows :—

Crown, $\frac{S}{V}$; halfcrown, $\frac{S}{II}$ $\frac{D}{VI}$; shilling, $\frac{D}{XII}$; six-pence, $\frac{D}{VI}$; groat, $\frac{D}{IIII}$; threepence, $\frac{D}{III}$; half-groat, $\frac{D}{II}$.

Of these Ormonde coins two pieces stand out in prominence as deserving a better acquaintance. The first is an Ormonde shilling in the collection of C. A. Watters, Esq., who has kindly allowed the coin to be illustrated. This coin bears, upon the reverse, the front portion of the lion-passant, and also the letter h, by which means we are able to assign the piece of silver from which the blank was cut to the year 1625. This piece is the only coin known bearing the year-letter. (No. xi.) The second

No. XI.

piece is an Ormonde sixpence, preserved in our National Collection, which, upon the obverse, bears the lion-passant. (No. xii.)

No. XII.

Not a few contemporary forgeries of the Ormonde coins are to be found, some of which are found struck upon copper blanks thickly plated with silver. In the Fletcher collection two silver blanks exist, unstamped, which were evidently prepared for the striking of Ormonde shillings.

During the year 1643, the silver crown and half-crown, now known as Rebel money, would doubtless be struck. It is concluded that these pieces were issued by the rebel "Confederated Catholics" at Kilkenny in imitation of the pieces issued from Dublin about the same time by the Marquis of Ormonde, and previously described. The design of these coins follows, as regards the reverse, very closely that of the Ormonde money.

Crown. Obv., a large cross pattée within a double circle. Rev., $\frac{S}{V}$, within a double circle. Weight, 375 grains.

Halfcrown. Obv., a large cross pattée, within a double circle. Rev., $\frac{S}{II}\ \frac{D}{VI}$, within a double circle. Weight, 187 grains. (No. xiii.)

No. XIII.

Throughout the year 1646, the towns of Bandon Bridge, Kinsale, and Youghal were in the possession of the rebels, and coins were issued from each of these places, which are as follows :—

Bandon Bridge.

Farthing. Obv., within a circle of lozenges, B . B. Rev., three castles, two and one, within a similar circle.

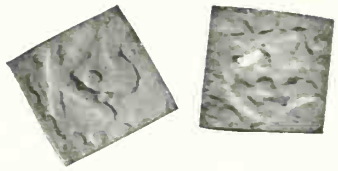
This coin, which is struck upon a square brass flan, weighs 31 grains. (No. xiv.)

No. XIV.

Kinsale.

Farthing. Obv., K . S, in a dotted circle. Rev., a chequered shield.

This coin is of brass, rectangular in form, and weighs 57 grains. (No. xv.)



No. XV.

Youghal.

Farthing. Obv., a galley, within a dotted circle. Rev., Y . T, a bird above, and the date, 1646, beneath. (No. xvi.).

No. XVI.

Twopence. Obv., a galley, within a circle. Rev., $\frac{D}{II}$, within a circle.

Threepence. Obv., $\frac{C\ R}{1642}$, within a dotted circle. Rev., $\frac{D}{III}$, within a circle of dots.

The first two coins are of brass, struck upon square flans, whilst the last piece is of pewter.

The city of Cork was in a state of siege throughout the course of the following year, viz., 1647, and during the residence there of Lord Inchiquin siege coins were issued in the month of May.

Of this obsidional issue, we find the following coins, viz., shilling, sixpence, and farthings, which may be thus described :—

Shilling. Obv., $\frac{CORK}{1647}$, within a double circle. Rev., XII, within a similar double circle. (No. xvii.)

No. XVII.

Sixpence. Obv., $\frac{CORK}{1647}$, within a double circle. Rev., VI, within double circles.

These pieces weigh respectively 68 and 34 grains.

Farthing I. Obv., CORK, within a beaded circle. Rev., a castle, within a circle. (No. xviii.)

No. XVIII.

Farthing II. Obv., CORK, beneath a crown. Rev., a lion's head, between two olive branches.

Farthing III. Obv., CORK, within a circle. Rev., a ship issuing from between two towers.

All these farthings are struck upon square brass flans.

During the course of the siege, various silver and copper coins, both English and foreign, were counter-stamped CORK and CORKE, one of which, being a shilling of Elizabeth, is here illustrated. (No. xix.)

No. XIX.

Following the execution of Charles I., which, it will be remembered, took place upon January 30th, 1649, James, Marquis of Ormonde, proclaimed Charles II. king at Dublin, and at such other places of which he held command. The two coins described beneath were doubtless struck in Dublin early in 1649, though no documentary evidence can be adduced in support of this theory. The pieces are as follows :—

Crown. Obv., an arched crown surrounded by

CAR ✣ II ✣ D ✣ G ✣ MAG ✣ BRIT

Mint mark, lys.

Rev., $\frac{S}{V}$ enclosed by

FRA ✣ ET ✣ HYB ✣ REX ✣ F ✣ D

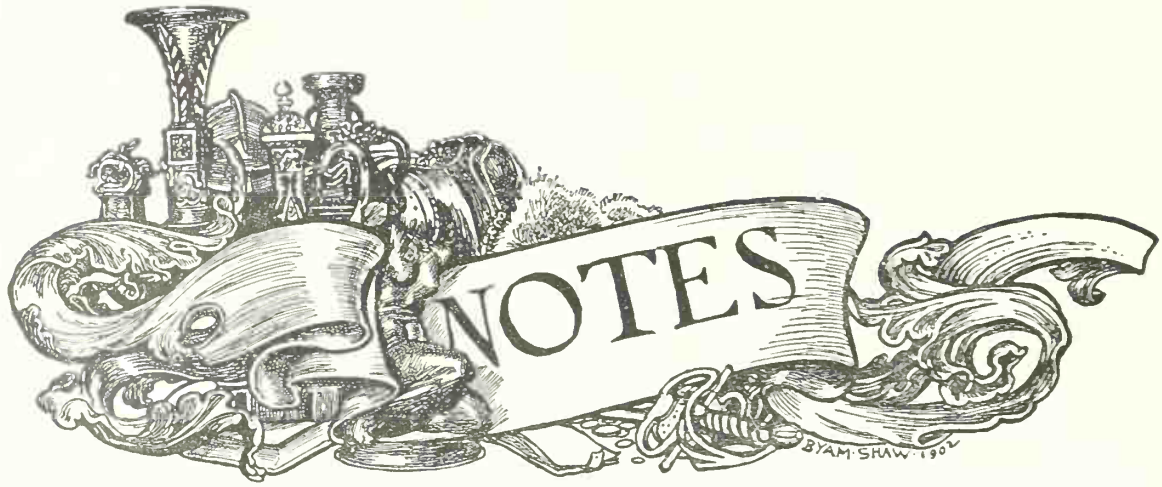
Mint mark, lys.

Halfcrown. Obv., similar to the crown. Rev., $\frac{S}{II}$. $\frac{D}{VI}$ replacing $\frac{S}{V}$. (No. xx.)

No. XX.

These pieces weigh respectively 328 and 164 grains.

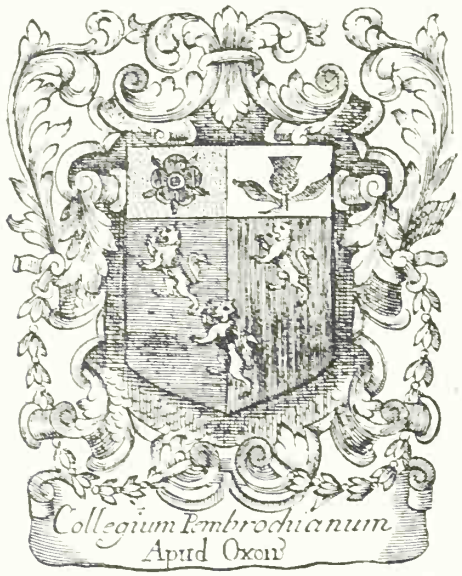
With the review of these coins issued on behalf of Charles II. we come to the end of the period under consideration, a period which, it will be readily admitted, is unsurpassed in interest throughout the history of our country.



Book-Plates of the Oxford Colleges

It is quite natural to associate book-plates with the seats of learning, and it would be strange if ex libris were not found in the volumes reposing upon the shelves of the quaint old libraries attached to the University Colleges. Many of the Oxford Colleges are of old foundation, and contain valuable MSS. and early printed books; but as the advent of ex libris in this country is almost contemporary with the introduction of printing, it is a matter of no surprise to find in some of the oldest books marks of ownership other than those inscribed by the pen. The credit of possessing the earliest known English book-plate belongs to the University of Cambridge. Oxford, however, possesses many fine examples of armorial plates as well as of several styles under which collectors group their specimens, although few book-piles, urns, and mantles—all well defined styles—are found in any of the English colleges. Early armorial, Jacobean, and rococo or Chippendale follow one another in quick succession. Pictorial plates, several of which are very extravagant in design, are also met with in books, side by side with examples of the modern engraver's art. Such notable men as Hogarth, Faithorne, and other engravers, did not disdain to put good work into these little plates. The group found in the books of the library of All Souls present not only diversity of style, but some which are unique in the book-plate records. The plate (two sizes) by M. Burghers inscribed *Bibliotheca Chichleio Codringtoniana* was used in the books presented to the college in 1710 by Christopher Codrington. Another fine plate engraved about 1753 by J. Green is pictorial and emblematical, showing one of the large globes presented to the college by Senex. This college, in which there are at least fourteen different plates in use, possesses a splendid modern plate by Sherborn, dated 1891: the other date upon it, 1437, denotes the year of the foundation of All Souls. No. i., a plate of Pembroke College, is a scarce one. Lincoln College has an old armorial plate bearing date 1703, and is a fair example of the early Jacobean style: similar plates, but undated, are found in Jesus, Merton, University, Trinity, and Exeter Colleges.

The plates of New College are very interesting, showing, as they do, some of the most pronounced types of the several periods in which they were engraved. New College, of course, owes its existence to William Wykeham, hence his arms upon the plates. A fine armorial plate, dated 1702, with bold foliated scroll work has an imposing appearance. There is also a Jacobean plate of New College, and an ornate Chippendale plate by S. Nash, which has a double shield—one bearing the arms of Wykeham, and the other those of Richard Eyre (see No. ii.). There are other colleges, the plates of which are of extreme interest. No. iii. is a Jacobean design on shaded background,



No. I.

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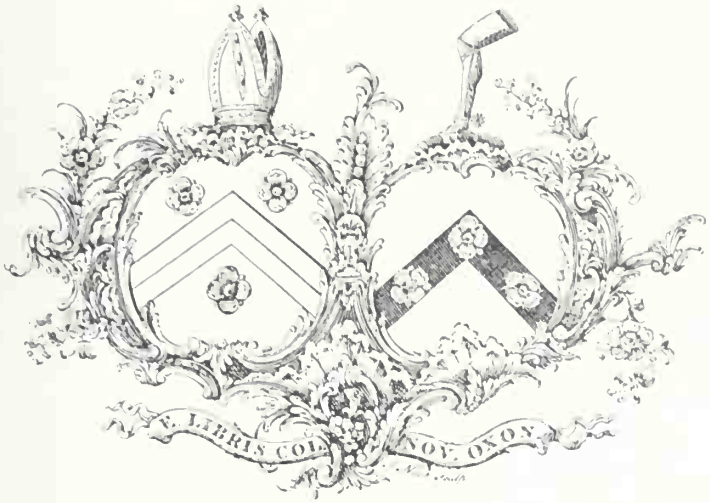
THE FARMER'S DOOR



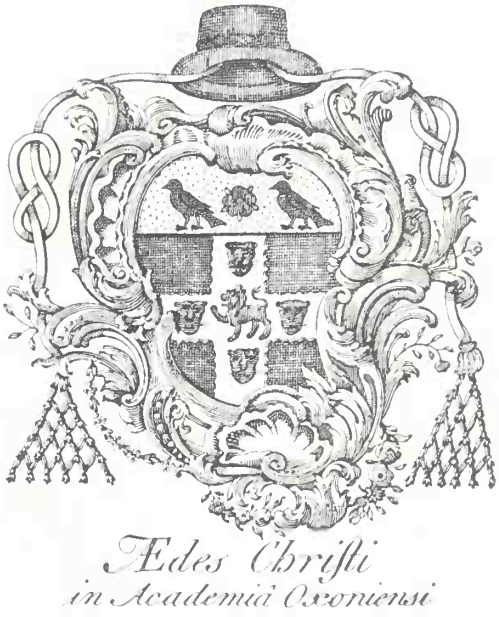
No. II.

a somewhat unusual feature in college plates, belonging to Brasenose College. Those of Christ Church are varied, one of the Chippendale plates being illustrated in No. iv., from which it will be seen that the shield is surmounted by the cardinal's hat with tassels appended. On some of the plates of this college the arms of Cardinal Wolsey and Archbishop Wake, in separate shields, are surmounted by the cardinal's hat and the bishop's mitre respectively. The plates of Queen's, St. John's, Worcester, Wadham, Magdalen, and other colleges, which we reluctantly pass over, are extremely interesting, not only to collectors, but to all who are familiar with the city of Oxford and its beautiful surroundings.

No. III.

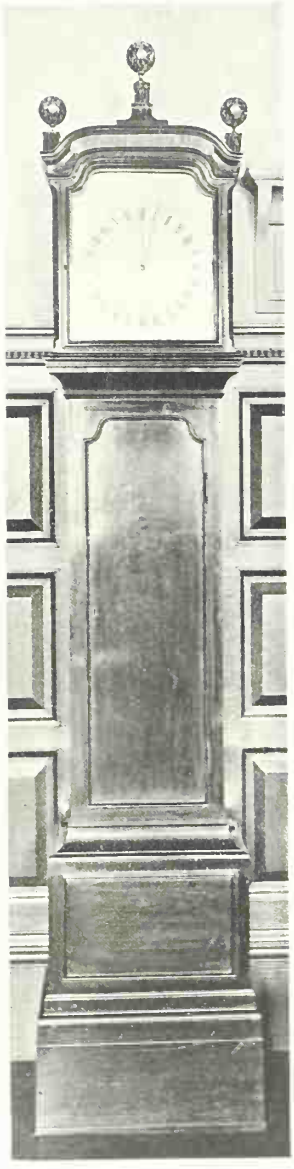
A Fine Queen Anne Clock

Whatever doubt there may be as to the authenticity of many old timepieces which go under the somewhat collective designation of "Queen Anne," there is "no possible shadow of doubt, no manner of doubt whatever," to quote Mr. W. S. Gilbert's opera, concerning the genuineness of the clock we illustrate. This famous clock is in the First Lord's private room at the Admiralty, having been removed thereto from the old buildings in Whitehall. Before these old landmarks finally disappear it should be remembered that the celebrated architect, Robert Adam, who with his three brothers greatly influenced the furniture of the middle eighteenth century, designed the



No. IV.

screen and gateway at the entrance to the Admiralty in 1758. Many of the Government offices contain fine examples of furniture apart from those in the national collections open to the public. In addition to the portraits at the Admiralty and other notable pieces of furniture, this clock is especially interesting, as it bears the inscription over the top of the dial on the woodwork, "Presented by Queen Anne," engraved on a metal plate. The works are by Thomas Tompion, of Whitefriars Street. The face has a double dial of figures, and the clock requires winding only once a year. There is a tradition that Tompion was engaged upon a masterpiece in clockwork intended for St. Paul's



QUEEN ANNE CLOCK AT ADMIRALTY

Cathedral, which was to go for a hundred years without winding. There appears to be no supporting documentary evidence as to how and why the clock was presented to the Admiralty by Queen Anne, except the aforesaid inscription on the clock itself. But the office of Lord High Admiral was held by the Queen and by her consort, Prince George of Denmark. It will be observed by collectors that although the piece was a presentation one, and as such would be likely to be ornate and highly decorative, yet the case bears no carving upon it, in which it differs from the modern spurious imitations of old cases, or the old case once plain but ingeniously "carved up" by the modern faker.

A Broch Sword

Few swords bearing the name of Andrea Ferara were his own work, or were produced at his workshop at Belluno in the second half of the sixteenth century. He died about 1584. It would appear that the majority of blades attributed to him date about the seventeenth century, being mostly made in Solingen or Spain, and perhaps a few in Scotland. A small proportion of blades, in addition to the signature, bear the name of the town of Solingen, in Rhenish Prussia, or that of Lisbon. The wonderful temper, elasticity, and hardness of Ferara's blades gained such a reputation that the name was perpetuated into the eighteenth century.

Solingen, towards the close of the sixteenth century, and throughout the seventeenth century, was the headquarters of several famous swordsmiths, among the earliest being Johannes Wandes, 1560-1610, and the Broch family. The well-tempered blades of those days were generally handed down from generation to generation, and frequently re-hilted in the then prevailing fashion.

Recently a very fine Broch sword, figured in the

A BROCH SWORD

accompanying illustration, has come to light in Somerset, bearing the following inscription on both sides of the blade, very clearly preserved :—

✣ ADOLF ✣ BROCH ✣

✣ SOLIGEN (*sic*) ✣ 1612 ✣

It is incised along two shallow channels or flutings, intended to lighten the blade without in any way lessening its strength. As is usual in swords of this description, the inscription reads from hilt to point, and apparently was punched or struck with incised chisel-blow letters. The total length of the sword is 40½ inches, including 6⅝ inches the length of the brass hilt. It is single edged, the width of the blade being 1 1/16 inch. The outside width of the hilt is 3⅝ inches. The grip, which is intended for a rather large hand, is covered with brass wire work spirally arranged. The hilt is undoubtedly of the seventeenth century ; but it may probably be somewhat later than the blade.

Broch swords are extremely rare, even more so than the genuine Andrea Ferara, and the writer is unable to mention another specimen bearing the inscription "Adolf Broch." It is well known that a family of swordsmiths of the name of Broch, or Brach, carried on their trade at Solingen. No example of the kind is, I believe, exhibited at South Kensington Museum, or in the Tower of London, or in the Wallace Collection. Demmin mentions a Peter Brock (*sic*) sword, and I am informed on good authority that a sword by Peter Broch, described as of the sixteenth century, may be seen in Paris. Demmin gives "Johann Broch" on a sword of the sixteenth century exhibited in the Musée d'Artillerie, Paris. In the Armeria at Madrid are two swords, one by Clemens Brach, the other by Jacob Brach, of Solingen, both of the seventeenth century. From this it appears that no less than five members of the Broch, or Brach, family flourished as swordsmiths, viz., Adolf, Clemens, Jacob, Johann, and Peter.—H. St. George Gray.

OLD WEDGWOOD BASALT WARE

Black Wedgwood

The accompanying illustration shows three typical pieces of a ware known by the name of "Basaltes of Egypt," which was introduced in 1768 by Josiah Wedgwood. It was manufactured into panels, busts, medallions, tea and coffee services, and, with still greater frequency, into vases, classical in shape, and often enriched with raised figures of mythological design. It has been said of Flaxman, the most talented modeller employed by Wedgwood, that "he had the secret, almost lost to modern art, of combining ideal grace of form and rhythmical composition of lines with spontaneousness and truth of pose and gesture, and the unaffected look of life." In the centre ornament of our picture this description is completely verified ; its graceful composition is

equalled by the fineness of its execution. These three beautiful specimens of the best period of Wedgwood's black basalt ware are included in the collection of Captain George Pearson, Stoke Albany House, Market Harborough, whose grandfather, being a friend of Josiah Wedgwood, bought them of him.

A POTTERY CROWN

A Pottery Crown

ONE reason why English pottery is prized by some collectors as highly as the more beautiful porcelain is that it illustrates the customs and manners of our forefathers in a more marked degree. Much of the seventeenth century pottery was closely associated with events and ceremonies, such as baptisms, marriages, and other festal occasions. Toft dishes, tygs, loving cups, etc., often bear inscribed upon them the initials, names, and dates of the persons or events which they were designed to commemorate, these adding a special value to the piece itself.

The specimen here reproduced is associated with one of the festivities of bye-gone days. It consists of a ring-shaped tube, from which rise four cups, and as many additional tubes, meeting in the centre, and terminating in a single spout, the whole piece forming a rough crown. The cups having been filled with liquor, the crown was placed upon the head of the village beauty; her admirers then tried their skill by endeavouring to drink the beverage from the cups.

According to some accounts a lighted taper was placed between each of the cups to cause further embarrassment to the suitors. A coy young maid would have little difficulty in frustrating their attempts by slight movements of her head, till the favoured one put his luck to the test. The liquor could be drawn from the vessel by placing the lips over the top of the pinnacle which surmounts the crown.

The old saying, "There's many a slip 'twixt the cup and the lip," though belonging to an earlier date, would have been very appropriate to the occasions when these pieces of pottery were brought into use.

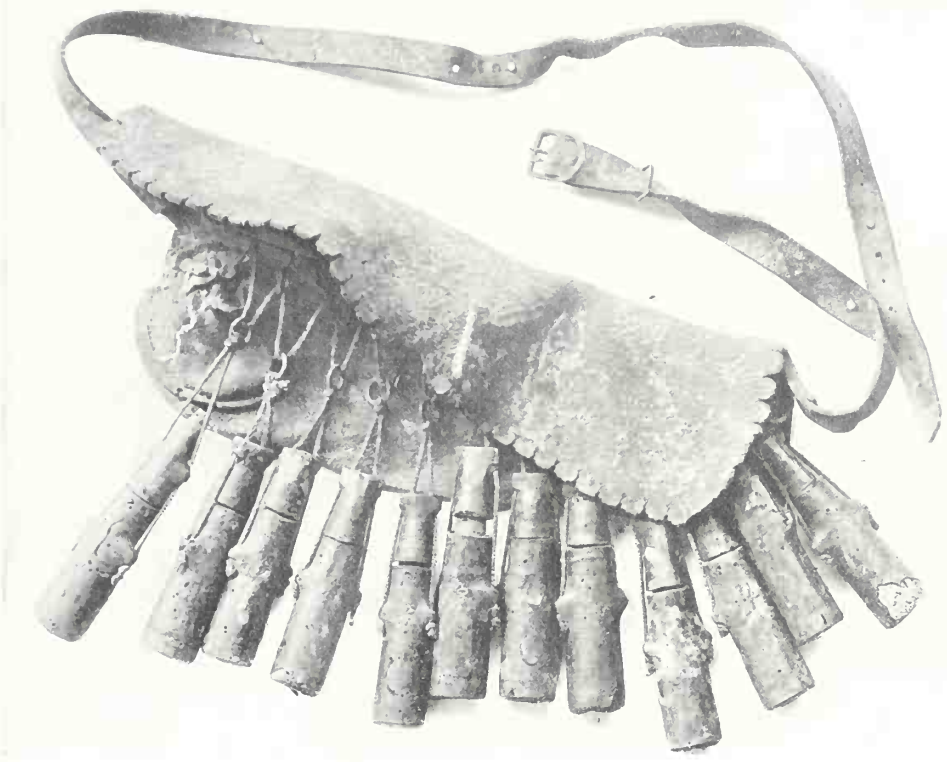
Tudor Oak Chest

THE accompanying illustration represents a very interesting Tudor oak chest recently purchased in

TUDOR OAK CHEST

Berkshire. The portraits at either side are those of Henry VII. and Elizabeth of York, and as they are represented in their coronation robes, the date of the chest may fairly safely be put down at about 1487.

The centre panel contains the combined emblems of York and Lancaster, supported by the Plantagenet lion and the Tudor greyhound. The whole of the carving is almost identical with that on the Sudbury hutch, illustrated in Part I. of Mr. Macquoid's *History of English Furniture*. The end supports are cut in the shape of an ogee arch, though this does not appear very clearly in the photograph. The original lock is unfortunately missing, a very new Birmingham product having been fitted during recent years.



A STUART BANDOLEER

A Stuart Bandoleer

DURING the Civil Wars the bandoleer or cartridge baldrick formed an important part of the accoutrements of the musketeers. It consisted of a leather belt, which was strung either round the neck or waist of the soldier, to which was attached by strings a cluster of small cases of wood or tin, each containing a charge of powder; its cap or cover was constructed to slide up and down the strings, thus preventing its loss when in use. Besides these cases the belt carried a small bullet pouch and a primer, the latter resembling the other cases in shape, except that the top was pointed and had a hole at the top, through which the powder was poured into the flash pan of the musket. Some bandoleers were provided with a broad flap of leather falling over the cases to protect them in rough weather, but many examples lack this weather-guard.

The bandoleer here illustrated is perhaps as fine a specimen as at present exists, and, except for being somewhat worm eaten, is in perfect preservation. It has the broad leathern flap falling over the cases (sometimes they are called the twelve Apostles); the cases themselves are of wood, about $4\frac{3}{4}$ inches long, and covered with thin brown leather, and the crowned head of King Charles I. within an oval frame (which is not seen in the photograph) is stamped on each, both back and front—the peaked beard of His Majesty is still plainly visible.

This very interesting Stuart relic was discovered in October, 1876, when, in pulling down an ancient house in Trinity Street, Cambridge, a hidden cupboard was opened, built into the huge central chimney stack, and with it was a woman's Stuart buff-leather high-heeled shoe, two or three vials of green glass

of evidently the same date, and a pewter spirit measure. It is just possible that this bandoleer belonged to a royalist soldier, who may have been billetted in this house, and there ended his days, leaving his baldrick to be found some two centuries and a half later.

Bandoleers originated in the Low Countries, and came into use in England about 1640. They became unpopular later on, partly from the danger of catching fire from the lighted match carried by the musketeer, and also from the rattling noise the cases made when the troops were on the march.

The bandoleer, a picture of which we give, was secured immediately on its discovery by its present owner, Mr. W. B. Redfern, of Cambridge, who treasures it among many other relics in his extensive collection of antiques.

Our Plates

Amongst the numerous examples of the great Dutch masters of animated landscape in the Kann collection, one of the most superb is the painting of *Horseman before an Inn*, by Albert Cuyp, which we reproduce in the present issue. At one time this picture was one of the treasures of the Duke of Marlborough's collection, and it stands out as a typical example of the master's excellent rendering of animals and landscape.

The portrait by F. C. Lewis, after Lawrence, is an interesting example of the work of an engraver who lived to see the method which he practised fall into disuse. He was born in the last quarter of the eighteenth century, when stipple engraving was at the height of its popularity, and lived until 1841, when steel engraving had practically killed all other methods. Many of his best plates are after Lawrence, but the use of the roulette in his stipple-work often spoiled the effect. The portrait reproduced is of considerable rarity, and is by some believed to be a portrait of Lady Denham.

The Chanters, by J. R. Smith, after Peters, is, to use the words of Mrs. Frankau, "a print singular amongst the stipple work of J. R. Smith in exhibiting the engraver's capacity for translating faithfully, whilst at the same time idealising, the work of any artist that he had before him."

The Farmer's Door, by Duterrau, after Morland, is a companion to *The Squire's Door*, reproduced in our last number, perhaps this engraver's most notable prints.

While Celia from thy Hand, by C. White, after Miss Bennett, is one of the many stipple prints engraved by White, from designs by ladies. Many were after Emma Crewe, amongst which is the well-known print, *Annette and Lubin*. He also engraved plates after Peters, Cosway, and Bunbury.

The *Henry Worster* mezzotint by John Smith has been fully dealt with in our August issue.

The Gainsborough National Memorial

After a lapse of 120 years, the artistic world is about to realise its vast obligation to Thomas Gainsborough, R.A., one of, if not the most illustrious of our great painters, by erecting a lasting memorial of world-wide recognition at Sudbury, Suffolk, the place of his birth in 1727.

It is impossible, and perhaps unnecessary, to detail here the routine of his life, but a brief summary of his career clearly shows that it was one of hard work and untiring perseverance, in the course of which he mingled with all classes from King to peasant. Starting, as he did, in an obscure way, the brilliant degree of proficiency which he ultimately attained tends to show his great devotion to his work no less than the versatility of his genius. A suitable statue erected to such a man, serving to keep his fine example continually in evidence, can have no other than an elevating and beneficial effect upon the minds of its beholders for all time.

A powerful movement is on foot for this purpose at Sudbury, of which H.R.H. Princess Louise, Duchess of Argyll, is patroness, and with which Sir Edward Poynter, P.R.A., the Right Hon. Lewis Harcourt, the Lord-Lieutenant of Suffolk (the Right Hon. Sir Brampton Gurdon), Sir William Agnew, Bart., Mr. G. W. Agnew, M.P., Mr. Pierpont Morgan, Monsieur E. Friniet, H.F.R.A. (Paris), and other prominent gentlemen are in sympathy. Subscriptions may be sent to the hon. treasurer, Sudbury, Suffolk, or will be received at any of the branches of the Capital & Counties Banking Company, Ltd., the London & County Banking Company, Ltd., or Messrs. Barclay and Company, Ltd.

Books Received

Cards Dealt, by George Hay, 1s. 6d. net; *Millais*, by A. Lys Baldry, 1s. 6d. net. (T. C. & E. C. Jack.)

Jane Austen's Works: Sense and Sensibility, Vols. I. and II.; *Pride and Prejudice*, Vols. I. and II., 3s. 6d. net. Illustrated by Wallis Mills. (Chatto & Windus.)

Oxford University Press: A Brief Account, by Falconer Madan, M.A. (Clarendon Press, Oxford.)

The Reliquary, July, 1908, edited by Rev. J. Charles Cox, LL.D., F.S.A., 2s. 6d. (Bemrose & Sons Ltd.)

The History of the Second Dragoons, "Royal Scots Greys," by Edward Almack, F.S.A., 2½ gns. net. (Alexander Moring, Ltd.)

Giustino, by Osvald Sirén, 9 mk. (Klinkhardt & Biermann, Leipzig.)

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Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

"Venus Instructing Cupid."

To the Editor of The Connoisseur.

Dear Sir,—On looking through the April number of The Connoisseur, on page 278 of "Notes" you give a circular print of *Venus Instructing Cupid* as being engraved by Bartolozzi, after originals by Cosway. I have nearly an identical print published March 10th, 1801, as "designed by Kirk, engraved by A. Cardon." Did both men do almost identical work, and which is the more valuable of the two?

Thanking you in anticipation,

Yours faithfully,

Enquirer.

An Eighteenth Century Mezzotint.

To the Editor of The Connoisseur.

Dear Sir,—In the print-room of the British Museum there is a mezzotint engraving (catalogued C. 173) entitled, *Fern Burners*, and is inscribed in pencil: "*Painted* and Engraved by James Ward." It is a proof before inscription, and was presented to the Nation by the engraver himself.

I have a coloured mezzotint in my possession which is identical with the above picture in every particular. The engraved surface measures 23¾ in. by 17⅞ in. (exactly the same as the above), but bears the following printed inscription, viz.: "*The Fern Gatherers*, painted by 'G. Morland,' engraved by 'J. R. Smith,' mezzotint engraver to His Royal Highness The Prince of Wales. London. Published May 1st, 1799, by J. R. Smith, King Street, Covent Garden." Query: Who was the painter? Morland or Ward? I would be glad if you could explain this. I would like to know the probable value of my print. It is in good condition, but has about 1 inch of the margin cut off top and bottom. The plate line is intact. Also its value, if only coloured by hand.

And oblige, yours truly,

Charles W. Coppard.

UNIDENTIFIED ROMNEY PORTRAIT

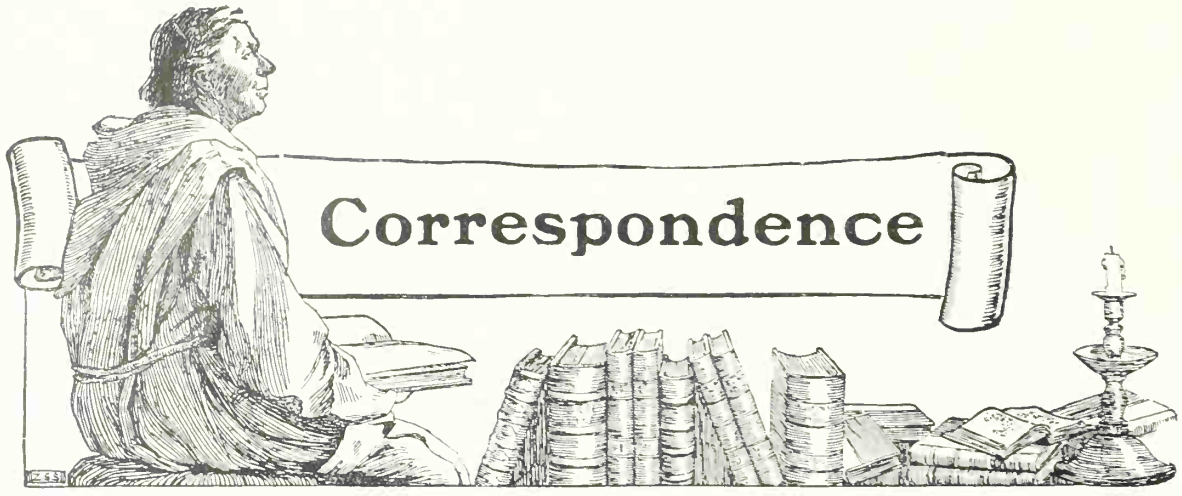
Unidentified Romney Portrait.

To the Editor of The Connoisseur.

Dear Sir,—Would you please insert the enclosed in your pages. We possess a full-length painting, which we consider is by Romney, and thought perhaps the publicity in your pages might lead to the identification of the person portrayed.

Yours truly,

J. W. Needham.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—**"Repository of Arts," 1809.**—10,091 (Catford).—Your bound volume of this work is not worth more than 5s.

Kirkman's "Book of Martyrs" and "The Universe Displayed."—10,983 (Canterbury).—The two books are worth about 10s.

Foxe's "Complete Book of Martyrs."—10,070 (Stoke-on-Trent).—You do not give the date of your book. There were a number of so-called "revised" editions, making it impossible for us to identify yours from this description. If the volume is dated later than 1700, it is only worth a few shillings.

"History of the World."—10,071 (Leeds).—This work is unsaleable, and your copy, with title-page missing, is of no value at all.

Engravings.—**"Mdlle. Parisot," by C. Turner.**—10,884 (Bushey).—This is a very valuable mezzotint. If yours is an original impression, and printed in colours, it might prove to be worth anything from £30 to £50. Without seeing the print, however, we are in the dark, and can give you no definite opinion.

"Pedlars," etc., by J. Fittler, after G. Morland.—10,929 (Stowmarket).—Your little Morland prints are not of much value—just a few shillings each. The coloured engraving, *A Bird's-Eye View of Smithfield Market*, is more saleable, however, and if in good state you should be able to get £2 or £3 for it.

"Lord George Gordon Byron," by T. Lupton, after J. Phillips.—10,923 (Gt. Yarmouth).—This print is worth under £1.

"The Funeral of Atala," by P. Simoneau.—10,941 (Bourne).—The subject of your print makes it unsaleable, and its value must be reckoned at quite a few shillings.

"Bowles' Moral Pictures."—10,959 (Brighton).—The print you describe is rather an uncommon one, and it is worth £3 or £4.

Objets d'Art.—**Pewter Dish.**—10,839 (Sheepbridge).—If your pewter dish is of the same age and in similar condition to the specimen illustrated in the cutting you send us, it should be worth £30 or £40. The particulars you give make it very probable that your example is a genuine old piece, but we cannot, of course, decide this with certainty unless we see it.

Painting on Glass.—10,994 (Utica, N.Y.).—Your picture entitled *Music* is a transfer print on glass. The design has been transferred from paper to glass, and painted on the back. The colour thus shows through the print. These paintings on glass, as they are frequently called, were produced about the last quarter of the eighteenth century. If your specimen is in good condition, and has a genuine old contemporary frame, it is worth, in London, about £2 10s.

Bronze.—10,872 (Hindhead).—We do not know where the original of your bronze figure of "The Falconer" stands. Judging by the photograph, it appears to us to be South German work of the late 15th century.

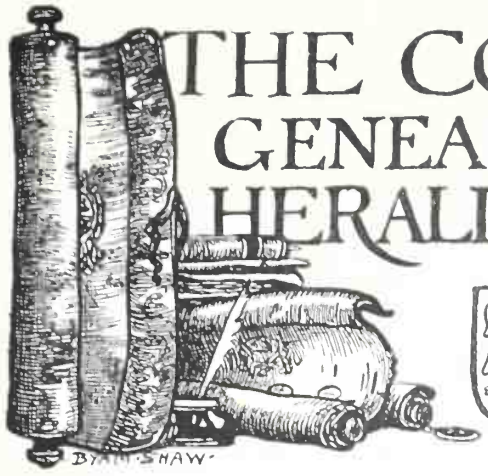
Pottery and Porcelain.—**Davenport.**—10,986 (Liverpool).—Your dinner service of Davenport make, so far as we can judge from description, is worth about £20.

Sèvres Bust, etc.—10,997 (Baltimore, U.S.A.).—Your Sevres Bisque bust of Madame Pompadour we should judge to be of late period, *i.e.*, 19th century. We cannot find the name Carlien in the lists of painters of the fine and valuable period. As a fine specimen of the late period, the bust should be worth £20 to £25. The bust of Marie Antoinette we understand to be of marble, and we cannot very well value it without inspection. If an original artist's work, it is, of course, valuable to collectors; but it may be, on the other hand, one of many reproductions turned out to order, in which case it would only be valued as furniture at a few pounds.

Chinese Vases.—10,907 (Truro).—From your description we should say that your bowls and vases are old Chinese ware of the 18th century.

Wedgwood.—10,508 (Streatham Hill).—Genuine Wedgwood is not always marked. Some of the finest pieces met with have been found to be unmarked. The best test is the quality and finish of the ware, but a good deal of experience is required.

Wedgwood Crocus Vases.—10,905 (Helston).—Your Wedgwood crocus vases from photograph appear to be about 100 years old. Value about 35s. to £2 the pair.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents
Heraldic Department

1,528 (Bath).—Elizabeth, Baroness Cromwell, who assisted at the funeral of Queen Mary II. and at the coronation of Queen Anne, was the only child of Vere Essex, the fourth and last Earl of Ardglass, by Catherine, his wife, only daughter of James Hamilton, of Bangor and Erinagh. She was born 3 December, 1674, and on her father's death succeeded to his estates. She subsequently assumed the English barony of Cromwell, to which apparently she was not entitled, as that title, together with the Irish peerages of Lecale and Ardglass, being limited to the male line, had become extinct. She married, 29 October, 1704, the Right Hon. Edward Southwell, of Kinsale, co. Cork, and King's Weston, co. Gloucester, and died in childbirth, 31 March, 1709, leaving three sons, Edward, Robert, and Thomas, and one daughter, who died unmarried.

1,537 (Baltimore).—The baronetcy conferred, 9 October, 1628, on Sir John Laurence, Knt., of Delaford, Iver, Bucks., and of Chelsea, Middlesex, is understood to have become extinct on the death, without surviving issue, of the grantee's grandson, Sir Thomas Laurence. The latter emigrated to Maryland, where he was secretary to Governor Seymour, but, it is said, he returned to England and was buried at Chelsea 25 April, 1714.

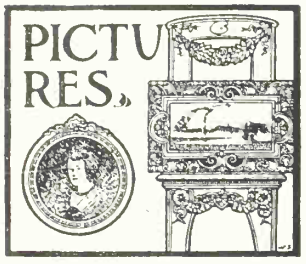
1,546 (Rome).—David Seton, of Parbroath, from one of whose sons the New York family is said to descend, died 24 November, 1601. He had "sasin" of the lands of Parbroath, etc., 6 August, 1568, in succession to his grandfather, Andrew Seton, of Parbroath, who had "sasin" 9 November, 1513, on the death of his father, Alexander Seton, of Parbroath, to whom "sasin" was granted in 1455. David was Controller to the Exchequer 1588-95, when he was for political reasons deprived of that office. His will, in which he describes himself as "Controller to His Majesty, in the parish of Creich, and shire of Cupar, in Fife," was proved 6 June, 1605, by his son, Robert, the sole executor. Although this Robert is the only child mentioned, it is evident from a grant dated Edinburgh, 16 March, 1600, and registered under the great seal of Scotland, that his eldest son and heir was George Seton, who married Jean Sinclair, and had issue. It also appears from the records of the Privy Council that he had two other sons, namely, David and John.

1,552 (Christchurch, New Zealand).—The arms engraved on the silver mounting are—(1) those of the Company of Barber Surgeons of London, after 1569—Quarterly vert and sable on a cross gules between in dexter chief and in sinister base a white rose crowned proper and in sinister chief and dexter base a chevron between three fleams or lancets argent a lion passant guardant or; and (2) those of Lambert, of Boyton, co. Wilts., a family descended from Richard Lambert, of Kirton, co. Lincoln, who purchased the estate of Boyton in 1572—Argent on a bend engrailed between two lions rampant sable three annulets or.

1,559 (New York).—Sir John Houston, of that ilk, fourth baronet, who died 27 July, 1751, was the last to assume this baronetcy, although an heir apparently existed down to 1881 in the person of Patrick Houston, of Tallahassee, Florida, a lineal descendant of Patrick Houston, of Savanna, Georgia, President of the Council of Georgia, who was a grandson of the first baronet, Sir Patrick Houston.

1,567 (London).—The founder of the American family of Haviland was William Haviland, who emigrated to Newport, Rhode Island, from Gloucestershire about 1653. He represented Newport in the Assembly, and was appointed a Commissioner to the General Committee at Portsmouth in 1656. In 1667 he removed to Flushing, Long Island, and his name appears on the lists of the valuations of estates at that place between 1675 and 1683. His wife was the daughter of John Hicks, a landowner and a justice of the peace at Hempstead, Long Island.

THE July sales of pictures were in strong contrast to those of the two previous months; they were neither sensational nor of a high order of importance. Only one indeed was of note, and that was made up of ancient and modern pictures and drawings from numerous private sources, dispersed at Christie's on July 3rd. The chief portion of the sale, *i.e.*, 109 lots out of 144, was described as "the property of a gentleman in Scotland," who, it is well known, was Mr. Arthur Sanderson, by whom many of the pictures have been lent to various public exhibitions from time to time. There can, therefore, be no reason for suppressing a name which is known to all who attended the sale. Taken in the order of dispersal, there were the following water-colour drawings:—Arthur Melville, *Interior of a Turkish Bath*, 30 in. by 21 in., 1881, 170 gns.; Sir J. E. Millais, *Sir Isumbras at the Ford*, 5¾ in. by 7 in., 125 gns.—from the J. Knowles sale, 1877 (102 gns.), and J. Grant Morris, 1898 (140 gns.). Modern pictures: J. Constable, *The Valley Farm*, 50 in. by 40 in., the original sketch which hung for many years in the South Kensington Museum, 620 gns.—from Captain Constable's collection, 1887 (54 gns.); Sir J. E. Millais, *Cuckoo!* full-length figures of two little girls sitting in a wood in the attitude of listening, 50 in. by 39 in., 820 gns.—from the G. F. Lees sale, 1884 (1,900 gns.), and Mrs. Bloomfield Moore's sale, 1900 (1,550 gns.), and *Portrait of a Lady*, in brown dress with fur cape and muff and black hat, 44 in. by 32 in., 1890, 500 gns.; W. Muller, *Tivoli*, 52 in. by 35 in., 1835, 170 gns.; Sir W. Q. Orchardson, *The Queen of Swords*, 18 in. by 31 in., the first sketch for the engraved picture, 680 gns.; J. Phillip, *The Gipsy's Toilet*, 51 in. by 40 in., 1861, a sketch, 520 gns.—from the J. Knowles sale, 1865 (525 gns.), and Sir J. Pender sale, 1897 (1,700 gns.); J. M. W. Turner, *Bligh Sands, Sheerness*, 39 in. by 49 in., *circa* 1805-10, 180 gns., and *The Burning of the Houses of Parliament*, 19 in. by 23 in., *circa* 1835, 150 gns.; Sir D. Wilkie, *The Bride at her Toilet on the day of her Wedding*, 38 in. by 48 in., 900 gns.—from the David Price sale, 1892 (700 gns.); and P. de Wint, *Lincoln, A Peasant and Cattle on a road crossing a Stream*, cathedral in the distance, 42 in. by 64 in., 220 gns. Early English Pictures: J. S. Cotman, *Homeward Bound*, a large three-masted ship sailing towards the spectator, 40 in. by 31 in., 780 gns.; J. Crome, *Gibraltar Watering Place near Norwich*, 38 in. by 53 in., 100 gns.; T. Gainsborough, *Portrait of General James Wolfe*, in crimson coat with silver epaulettes, buff vest and white stock, 29 in. by 24 in., 1,800 gns.; *Watering Horses at a Trough*, 50 in. by 40 in., from Sir W. W. Knighton's collection, one of several versions of the same subject, 420 gns., and *Mrs. Dorothea Scrivener (née Hewemon)*, in blue dress trimmed with white lace, 28 in. by 23 in., 200 gns.; two portraits catalogued as by Hoppner, but probably by the Rev. W. Peters, R.A., *A Lady* in dark blue dress lined with pink, 29 in. by 24 in., 160 gns., and *Miss Penn-Symons*, in white dress with pink sash, hair powdered and bound with a pink riband, 29 in. by 24 in., 160 gns.; Sir T. Lawrence, *Portrait of Catherine Pakenham, first Duchess of Wellington*, in dark dress and collar, 24 in. by 20 in., 240 gns.; G. Morland, *A Group of Peasants before the Door of an Inn*, a donkey near a pump on the right, 27 in. by 35 in., 1792, 1,750 gns., *A Farmyard*, with peasants, horses, and pigs, 33 in. by 42 in., 1792, 300 gns., and *Louisa*, oval, 15 in. by 12 in., 140 gns.—this (which is not the engraved picture) realised 48 gns. at Christie's in July, 1863; several portraits by Sir H. Raeburn, notably *Mrs. Mackenzie, of Drumtochy*, in long, dark cloak over a light skirt and flowered bodice, white cap with bow, seated in a chair, 50 in. by 40 in., 4,500 gns.; *Mrs. Hay*, wife of Captain Robert Hay, of Spot, in dark purple brown dress and cloak, with white lining, seated in a landscape, 49 in. by 40 in., 3,200 gns.; *Captain Robert Hay*, of Spot, in uniform of scarlet coat, white breeches, black gaiters, and fur busby, standing in a landscape, 94 in. by 58 in., 650 gns.; *Mrs. Balfour*, in dark dress with black lace fichu, 29 in. by 23 in.,



260 gns.; and *Alan Grant*, son of Andrew Grant, of Echies, 29 in. by 24 in., 200 gns.; Sir J. Reynolds, *Portrait of a Lady*, in white and gold flowered dress, hair done high and falling in a long curl on her left shoulder, 35 in. by 27 in., 2,000 gns.—this portrait was generally considered, at the time of the sale, as the work of F. Cotes, and not of Reynolds; and *The Laughing Girl*, 29 in. by 24 in., engraved by W. Bond, 1813, and by G. S. Shury, 1864, 480 gns.—from the Lonsdale sale of 1887 (240 gns.); and G. Romney, *Portrait of Mrs. Charnock*, in white dress with short sleeves, cut low at the neck, hair bound with white kerchief, seated in a landscape, 49 in. by 39 in., 1,900 gns.

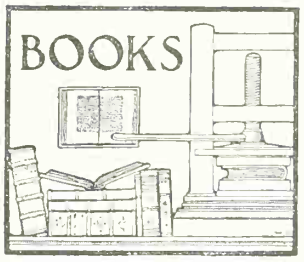
Pictures by Old Masters: Holbein School, *Portrait of a Gentleman*, in dark dress trimmed with fur, and black hat, holding a book in his right hand, on panel, 29 in. by 22 in., 320 gns.; C. Janssens, *Portrait of Queen Henrietta Maria*, in green bodice and large lace collar, pearl necklace, and ornaments, in an oval, 29 in. by 24 in., 190 gns.; R. Maes, *Portrait of a Gentleman*, in black dress, with white lace collar and flowing hair, 48 in. by 37 in., from Lord Dufferin's collection, 290 gns.; Rembrandt, *Portrait of a Gentleman*, about 50 years of age, holding in his right hand a medal, brown dress and white collar, 38 in. by 33 in., described in Smith's *Catalogue Raisonne*, but not in Dr. Bode's great work on Rembrandt, 2,000 gns.—from the George Perkins sale, 1890 (1,550 gns.); A. Van Dyck, *Portrait of Cardinal Domenico Rivarole*, in robes, in his right hand a paper inscribed "ALL ILL^MO REVER^MO ILL SIG^RI CARD RIVAROLE," 39 in. by 30 in., 780 gns.—this portrait, which was formerly in the Franzone Palace at Genoa, is described in Ratti's *Instruzione . . . in Genova*, 1780, p. 325, as in the "salotto secundo": "il ritratto del Card. Rivarole del Vandik"; and *Portrait of Dorothy Devereux, Countess of Northumberland*, in yellow satin dress cut very low, with lace-edged sleeves, 49 in. by 39 in., 200 gns.; Velasquez, *Portrait of Queen Mariana of Austria*, in dark dress, with large white scalloped collar, her hair arranged in horizontal rolls, and surmounted by a long white ostrich feather, 28 in. by 21 in., from the gallery of Don Nicolas Gato de Lema, Madrid, 550 gns.; *Peasants at a Repast*, 37 in. by 43 in., 1,000 gns.; and *Portrait of a Lady*, in black slashed dress, with scalloped lace collar, 29 in. by 24 in., from the collections of Prince Kanwitz, Ambassador in Spain, and of Prince Paul Esterhazy, 1,000 gns.

The remaining portion of the day's sale was made up of various properties, among which were a pastel drawing by J. Russell, *Portrait of Mrs. Tucker*, in white dress, powdered hair, 23½ in. by 17 in., 1789, 350 gns.; and the following pictures: two by J. Wynants, with figures by A. Van de Velde, *The Weary Traveller*, 15 in. by 14 in., signed and dated 1658, described in the supplement to Smith's *Catalogue Raisonné*, 180 gns.; and a *Landscape* divided by a high road, on which are five persons, etc., 13 in. by 13 in., described in Smith's *Catalogue Raisonné*, 200 gns.—these two pictures were in the Adrian Hope sale of 1894, and then realised 205 gns. and 165 gns. respectively; W. Mieris, *An Apothecary*, seated before a window holding a cup, on panel, 14 in. by 12 in., 200 gns.—from the Savill Onley sale, 1894 (150 gns.); S. Ruysdael, *River Scene*, with a ferry, waggon, boats, figures, and animals, 40 in. by 51 in., 480 gns.; F. Haes, *Portrait of a Man*, in black dress with white collar, holding a brown jug, 30 in. by 24 in., 145 gns.; Sir J. Reynolds, *Portrait of George Augustus, 11th Earl of Pembroke*, in grey coat and crimson vest, 29 in. by 24 in., 320 gns.; Sir T. Lawrence, *Portrait of Miss Storr, of Blackheath*, in white dress trimmed with fur, pink and yellow cloak over her right arm, 28 in. by 24 in., 200 gns.; G. Romney, *Portrait of Miss Maria Copley*, in white dress with green sash, 29 in. by 24 in., 200 gns.; Sir W. Beechey, *River Scene*, with buildings, windmill, and numerous sailing boats, 37 in. by 53 in., signed with initials, 380 gns.; Sir H. Raeburn, *Portrait of a Young Boy*, in white frock, seated on a bank, holding a cherry up in his right hand, 29 in. by 24 in., 600 gns.—from the artist's sale, 1877 (240 gns.); *Mrs. Adams, of Edinburgh*, in dark dress, crimson shawl, 30 in. by 25 in., 200 gns.; and *Colonel Robert Macdonald* in the uniform of the old Horse Artillery, holding his plumed hat in his right hand, 50 in. by 40 in., 380 gns.; and C. Janssens, *Portrait of Frances, Duchess of Richmond and Lennox*, in white dress, with large sleeves and white ruff, with a miniature of the Duke of Richmond and Lennox, 81 in. by 50 in., 200 gns. Messrs. Robinson, Fisher & Co.'s sale on the same day (July 3rd) included a miniature by R. Cosway of *Fanny Swinburne (Mrs. Benfield)*, in white low-necked dress, with long curly hair, £400. The same firm's sale of July 9th included a portrait by Sir J. Reynolds of the *Countess of Erroll*, in robes, holding a coronet in her left hand, standing on a terrace, 50 in. by 40 in., which was bought in at 2,500 gns.

Messrs. Christie's sale on July 10th consisted chiefly of modern pictures and drawings from a number of named and unnamed sources, the chief lots being a pastel drawing by L. L'Hermitte, *Les Dunes aux Toits Rouges*, 13 in. by 17 in., 1902, 110 gns.; and the following pictures:—J. C. Cazin, *Tobit and the Angel*, 12 in. by 16 in., 110 gns.; N. Diaz, *A Glade in a Forest*, with a faggot gatherer, on panel, 12 in. by 15 in., 310 gns.; Ch. Jacque, *Landscape*, with a flock of sheep, peasant woman, and dog, resting under the shade of some trees, 31 in. by 25 in., 1,050 gns.; W. L. Wyllie, *The Goodwin Sands*, 23 in. by 71 in., 1874, 105 gns.; Marcus Stone, *The Soldier's Return*, 39 in. by 60 in., 190 gns.; Sir E. Burne-Jones, *The Tree of Forgiveness*, 75 in. by 42 in., 1882, 580 gns.; two by J. M. Strudwick, *The Wise and the Foolish Virgins*, 28 in. by 40 in., 180 gns., and *Saint Cecilia*, 38 in. by 25 in., 125 gns.; E. De Blaas, *Vexation*, 39 in. by 23 in., 1884, 150 gns.; and Sir Luke Fildes, *Devotion*, 29 in. by 19 in., 1882, 210 gns.; and the following drawings:—Birket Foster, *Rustic Anglers*, 12 in. by 18 in., 190 gns.; and R. P. Bonington, *Fisherfolk on the Sea-shore*, 8 in. by 13 in., 115 gns. The sale on July 17th included several drawings by J. Downman, notably portraits of *Theodosia Margaret, wife of Sir John G. Shaw*, in white dress,

with pink sash, 8¾ in. by 6¾ in., 1782, 120 gns.; a *Young Girl*, in white frock and white cap with blue riband, 8¼ in. by 6⅞ in., 1797, 180 gns.; *Miss Fitzgerald*, in white dress, 7½ in. by 6 in., 1798, 90 gns.; and a group of four portraits of *Mrs. Eliza Margaret Pleydell*, 1790, her husband, *Edmund Morton Pleydell of Whatcombe*, 1790, *Anne Pleydell*, daughter of the above, 1789, and *W. Morton Pleydell*, 450 gns.; Sir J. Reynolds, *Portrait of Mrs. Robinson as Perdita*, in white dress, with black riband round her neck, 23 in. by 19 in., 360 gns.; and Sir H. Raeburn, *Portrait of Mrs. Kerr (née Julia Wardrop)*, in white dress, 30 in. by 25 in., 320 gns. The last sale of the season included the pictures of the late Sir A. Condie Stephen, of the late Mr. George Fielder, and other properties, the best lots of note including two by J. Linnell, sen., *The Woodcutters*, 27 in. by 38 in., 1861, 160 gns.; and *Milking Time*, 36 in. by 56 in., 1866-68, 290 gns.; and H. Fantin-Latour, *Flowers in a China Vase*, with a violin, bow, and book on a table, on panel 22 in. by 14 in., 1860, 125 gns.

THE portion of the celebrated library of Mr. H. C. Hoskier, of South Orange, New Jersey, U.S.A., which Messrs. Sotheby sold on June 29th and three following days, may be divided into two parts, the first and larger comprising *Incunabula* and classical works from the presses of Aldus Manutius and his successors, and the second part consisting chiefly of books of a miscellaneous character in English, French, and Latin. The sale, as a whole, was an exceedingly important one, as is shown by the total sum realised, viz., £4,627 for the 891 lots in the catalogue, but perhaps, all things considered, the early printed books attracted the more sustained attention, though many of these *Incunabula* realised very small sums indeed—less than 20s. each—as also did a proportion of those printed by the successors of Aldus. Still, viewed from a critical standpoint, the collection was the best of its kind which has appeared in the London sale-rooms for many years, and naturally takes precedence of that sold at Sotheby's on December 5th last, as recorded in the February number of THE CONNOISSEUR. Among many other rarities Mr. Hoskier had been fortunate enough to secure a large copy of the *editio princeps* of Homer, 2 vols. in 1, 1488, which realised £530 (mor. ex.), as against £380 obtained for a still finer copy in July last year. Mr. Hoskier's example had some 14 mended leaves, and that was not in its favour. To obtain this work in any condition is, however, a troublesome task, and one which, when successfully accomplished, is fairly entitled to more than a mere word or two of recognition.



Taking the *Incunabula* in the chronological order of the presses, according to Proctor's *Index to Early Printed Books*, the following are the most noticeable. Three folios printed by Sweynheym and Pannartz of Rome, viz., *Lactantius de Divinis Institutionibus*, 1468, £62 (old russ.); *Plinius, Historia Naturalis*, 1470, £50 (mor. g.e.); and *Quintilianus, Institutiones Oratoriæ, circa* 1470, £36 (mor. ex.); *The Vitæ duodecem Cæsarum* of Suetonius, from the first press of Joh. Phil. de Lignamine, also of Rome, 1470, folio, realised £29 10s. (vellum); *Ptolomaeus, De Geographia*, Rome, Petrus de Turre, 1490, £35 (modern mor.); *Strabo's Geographia*, Venice, Wendelin, 1472, £23 (old mor. by Derome); *St. Jerome's Epistolæ et Tractatus*, Venice, the second press of Antonio Miscomini, 1476, folio, £26 10s. (vellum)—this book had four miniatures of St. Jerome in gold and colours; *Euclides, Elementa Geometriæ*, printed by Ratdolt of Venice in 1482, folio, £20 10s. (mor. uncut); the *Etymologicon Magnum*, printed in Greek characters by Kallierges of Venice in 1499, folio, £24 (16th cent. calf gilt); *Galen's Therapeuticorum Libri*, also in Greek types by the same printer, £51 (oak bds.); *De Plurimis claris mulieribus*, by Jacobus Forestus, from the second Venetian press of Lorenzo Rossi, 1497, folio, £50 (mor. ex.); *Isocrates, Orationes*, from the Milan press of Heinrich Scinzenzeler, 1493, folio, £30 10s. (russ.); *Seneca's Opera Omnia*, Naples, from the second press of Moravus, 1475, folio, £40 (mor. ex.); and *Moschus, Carmen de raptu Helenæ*, from the fourth press of Dionysius Bertochus of Reggio, *circa* 1497, sm. 4to, £20 (mor.).

The works from the presses of Aldus Manutius and his successors included the first Aldine book issued with a date, viz., the *Erotemata* of Lascaris, 1494-5, sm. 4to, £21 (mor.); *Theocritus, Eclogæ*, 1495, folio, £15 10s. (mor. ex.); *Aristoteles, Opera*, 5 vols. in 6, 1495-98, the *editio princeps*, £41 (mor. ex.); the *Horæ Beatiss. Virginis Mariæ*, 1497, sm. 8vo, £31 10s. (mor.); another copy in old Italian morocco, £38; *Hypnerotomachia Poliphili*, 1499, folio, £80 (vellum, some pages stained and wormed); *Horatii Opera*, 1501, sm. 8vo, £15 (mor., wormed); *Le Terze Rime di Dante*, 1502, sm. 8vo, £14 (mor. ex.); *Hora in laudem Beatiss. Virginis*, the second Aldine *Book of Hours*, the first having been already mentioned, 1505, 8vo, £30 (vellum); and the *Editio Princeps of the Bible in Greek*, 1518, fol., £36 (mor. ex.). Chief among the miscellaneous books at this important sale was a long series of 186 vols. of the *Almanach Royal*, which realised £395. The series commenced in 1694, and was carried on (with two omissions) to 1883, 131 of the volumes being in full morocco and the remainder in vellum, calf or cloth, as issued. These bindings, which were exhibited at the Grolier Club, New York, in 1905, illustrated practically the history of the bookbinder's art in France during the years covered, and the high price realised is thus fully accounted for. Many of the volumes had come from noted libraries, including those of Colbert, Louis XIV., Louis XV., Philippe of Lorraine, and Madame de Pompadour.

Other books comprised Cicero's *Cato Major*, printed at Philadelphia by Benjamin Franklin, 1744, sm. 4to, £27 (orig. cf.); Philippe de Comines' *Chronique et*

Histoire, sm. 8vo, printed at Paris for Galliot du Pre, without date, £54 (cf., with motto, "Thomæ Wottoni et Amicorum"); an extra illustrated copy of the *Bibliographical Decameron*, 3 vols. extended to 6, 1817, £60 (finely bound by Rivière); *Bibliomania*, 1 vol. enlarged to 4 by the insertion of about 300 portraits, views, etc., 1842, 4to, £25 10s. (mor. ex.); Dorat's *Les Baisers*, 1770, 8vo, £29 (mor. ex.); and the *Fables Nouvelles*, 2 vols. in 1, 1773, £48 (mor. ex.); *Historia del Valorosissimo Cavallier de la Croce*, 1544, 8vo, £28 (mor., a Canevari binding); *Mysis et Glauce*, Geneva, 1748, 12mo, £15 (cf., with arms and signature of Mdme. de Pompadour); *Portraits des Grands Hommes, Femmes Illustres, etc.*, 1792, 4to, very rarely found complete with all the 184 portraits, £40 (hf. cf.); *Le Pseaultier de David*, Paris, 1586, £60 (cf., with the scull and motto of Henri III. of France); *Champfleury*, Paris, 1529, with woodcuts and borders by Geoffroy Tory, £32 (old hf. mor.); and the strange book attributed to Melchior Pfintzing, usually catalogued as *Teuerdannckh*, 1517, folio, £140 (old mor.). Three marriage contracts intimately associated with the Courts of Louis XIV., XV., and XVI., and signed by those kings, as well as by the heads of many of the leading families of France, realised £75, £55, and £100 respectively, but hardly come within the scope of this article. It only remains to be said that Messrs. Sotheby's catalogue of the Hoskier sale was in every respect worthy of the collection, being compiled with great accuracy, and so far as a special issue was concerned, admirably illustrated.

Messrs. Puttick & Simpson's two sales held respectively on June 23rd and 30th and following days realised more than £1,100, and though no high prices were obtained, some of the books were interesting. For instance, the three small volumes (all published) of the *Sportsman's Magazine*, 1823-4, sold for £8 (boards, uncut); the 1st ed. of Apperley's *Life of Mytton*, 1835, £10 10s. (orig. cl., loose); *Real Life in London*, in the original 14 parts, with all the wrappers, 1821-22, £15; *Confessions of an Oxonian*, with 36 coloured plates by Findlay, 3 vols., 8vo, 1826, £11 (cf. ex.); *Ben Jonson's Works*, 1616, folio, £13 10s. (contemp. cf.); Keats's *Lamia*, 1820, £29 (orig. bds.); Shelley's *Laon and Cythna*, 1818, £12 10s. (mor. ex.); Pittman's *Present State of the European Settlements on the Mississippi*, 1770, 4to, £10 10s. (cf.); Wordsworth's *An Evening Walk*, 1793, 4to, £13 10s. (cf. ex.); Saxton's *Maps of England and Wales*, 1579, folio, an inferior copy, £22; Ackermann's *History of the Colleges of Winchester, Eton, and Westminster*, 1816, 4to, £23 10s. (old russ.); and Bryan's *Dictionary of Painters and Engravers*, 1849, extended to 12 vols. by the insertion of portraits of artists and specimens of their works, original drawings and sketches, £34 (hf. mor., g. t.). Messrs. Hodgson's sale of July 8th and two following days was productive of the following—a complete set of *The Tudor Translations* on Japanese vellum paper (limited to 18 copies), 40 vols., 8vo, £33 (white bds.); Carey's *Life in Paris*, 1822, 8vo, £12 (mor. ex.); Daniell's *Voyage Round Great Britain*, printed on thick paper, 8 vols. in 4, 1814-26, 4to, £42 (hf. mor.); and Bacon's *Advancement of Learning*, on large paper, 1605, 4to, £19 10s. (vellum). In addition to these an old stamped leather binding, portraits within panel, and signed "M. D.," 12mo, *circa* 1535, realised £19 10s.; and Doyle's original water-colour drawings for *A Grand Historical Allegorical and Comical Procession*, published in 1842, £35 10s. Three of these drawings did not appear in the printed version.

A small sale—small in extent that is to say, for it comprised no more than 150 lots—was held at Sotheby's on the 13th of July. That it was not small in importance is evidenced by the fact that this comparative handful of books and documents realised as much as £3,770, thus showing the enormous average of more than £25 per lot. An almost perfect copy of the excessively rare first edition of Milton's *Comus*, measuring 7¾ in. by 5½ in., 1637, realised £317, though it is necessary to say that several moderately scarce plays were bound up with it. During the last thirty or forty years not more than six copies of the original edition of *Comus* have appeared in the auction rooms. A second copy (*see ante*) of the *editio princeps* of Homer bound by Roger Payne, but wanting the 41 leaves containing the Latin epistle of Nerli, not issued in all copies, made £165 (morocco). This book is described by De Bure in his *Bibliographie Instructive* (No. 2,493), and is specially noticeable for its 51 large painted and illuminated figured initials in the text. A presentation copy (no other known) of the third edition of *Purchas his Pilgrimage*, 1617, folio, and a presentation copy (also no other known) of *Hakluytus Posthumus*, 4 vols. (only), 1625-6, together made £250 (original calf of all the volumes); and Captain John Smith's *Generall Historie of Virginia*, 1624, folio, £405 (contemporary calf). This was a fine copy, with all the original maps in good state, and brilliant impressions of the engraved title and portrait of the Duchess of Richmond. It wanted, however, the slip of "errata" and the portrait of Matoaka, and the portrait of the author was slightly defective. At this sale a series of 95 letters addressed by Sir Walter Scott to the Duchess of Abercorn, together covering upwards of 350 pages, and said to be the finest collection of Scott's letters ever offered for sale, realised the remarkable sum of £610; but they hardly come within our scope. More suitable for our purpose was the series of nine books from the library of Robert Dudley, the great Earl of Leicester, each in contemporary English calf, decorated with the well-known device of "the Bear and Ragged Staff." The best of these bindings, the one encasing *Il Meschino* of the Signora Tullia d'Arragona, sold for £86, and the others from £15 to £29 per volume. Mention must also be made of the third quarto edition of Shakespeare's *Richard the Second*, 1615, bound up with a number of other plays, including the first edition of Dekker's *Whore of Babylon*. This book realised £106, and would have brought more but for the fact that the chief piece was imperfect.

Other important books sold on the same occasion included a large paper copy of Painter's *Palace of Pleasure*, 2 vols., 1566-7, £56 (mor. ex., some leaves in

facsimile and others mended); Grafton's first edition of *Edward VIth's Second Prayer Book*, 1552, folio, £32 (mor. ex., title and last leaf in facsimile, others repaired); Whitchurch's first issue of the same Prayer Book, 1552, folio, £30 10s. (mor. antique, sound copy); Lilly's *Introduction to Grammar* and *Lilie's Rules Construed*, 2 vols. in 1, 1680-83, £38 (mor., bound to a "cottage" pattern by Samuel Mearne); *Tyndale's New Testament* of 1536, and some other pieces in 1 vol., 4to, £39 10s. (rough cf.); Horneck's *The Crucified Jesus*, 1700, 4to, £48 (mor. ex. by Charles Mearne); *Waller's Poems*, 1668, 4to, £28 (mor. ex. by Samuel Mearne); and *Shakespeare's Second Folio* of 1632, a small copy measuring 12½ in. by 8½ in., £31 (mod. mor., wanted last leaf and stained). Painter's *Palace of Pleasure*, above named, is very scarce, even on small paper, and large paper copies are excessively so. It is a work of Shakespearian interest, as it afforded material for many of the great dramatist's plays, including "All's Well that Ends Well," "Romeo and Juliet," and "Timon of Athens."

The third and final portion of the late Mr. E. J. Stanley's extensive library, sold on July 16th and three following days, realised rather more than £2,060, the sum total amounting to £8,088. From a commercial point of view Mr. Stanley's collection ranks third in the list of important libraries sold during the season. This final portion, however, did not contain very much which it is necessary to notice. A fine series of *Roxburghe Club Publications*, from the commencement in 1814 to 1906, in all 160 vols., 4to, was bought by Mr. Quaritch for £375 (club binding, except in a few instances); and a series of 25 vols. of Grosart's *Occasional Issues*, 1875-83, by Messrs. Sotheran, for £21 (hf. mor.). Apart from the Roxburghe Club books, one of the highest prices realised at this sale was £34 for Buck's *Antiquities or Venerable Remains*, 6 vols. in 3, 1774 (calf).

The small sale held on July 22nd, also at Sotheby's, might be passed entirely were it not for Shelley's *St. Irvyne*, 1811, 8vo, which realised £220. This was a presentation copy from the author to his uncle, Robert Parker, and had a note in Shelley's handwriting inserted, "The author's respectful compts. to his uncle, Mr. Parker, and begs his acceptance of the enclosed Romance. Mr. Parker's initial opinion on the book would be regarded as an honor. Field Place, Dec. 18, 1810." A copy of Tom Moore's *Lalla Rookh*, with six water-colour drawings on vellum by Margaret Shelley, the Poet's sister, sold for £55.

This season the book sales were continued to the very end of July. On the 27th and 28th Messrs. Sotheby disposed of the Heraldic Library of Sir Arthur Vicars, Ulster King-of-Arms, and on the 29th and two following days a miscellaneous assortment of books from a variety of sources. On the 29th and 30th Messrs. Puttick & Simpson held a sale which included the library of the late Mr. C. M. Botten, and on the 30th and 31st Messrs. Hodgson were occupied with a collection of a miscellaneous character. The best prices were:—The extremely rare *Officium Divinum*, printed at Ferrara in 1497, 12mo, £50 (old paper binding); and the first or Salisbury edition of *The Vicar of Wakefield*, 2 vols., 1766, a fine copy, £88 (orig. cf.). Thus the season 1907-8 came to its close.

Prints

SEVERAL sales of engravings were held during July by both Christie's and Sotheby's, but in only one do the prices realised call for special mention. The sale in question was that held at the King Street rooms on the 14th of the month, and consisted almost entirely of engravings of the Early English School. The chief print was a fine first state of that rare print, *Mrs. Musters*, by Walker, after Romney, which realised £325 10s. Following this *Lady Anne Lambton and Family*, by Young, after Hoppner, realised £204 15s.; *Caroline of Litchfield*, in colours, by Dean, after the same, made £105; and a set of *The Months*, in colours, by Bartolozzi and Gardiner, after Hamilton, made £204 15s.

Furniture, China, etc.

AFTER the Quilter sale on the 2nd little else of importance appeared at Christie's rooms during July, the sales for the season concluding with a miscellaneous dispersal on the 22nd. The Quilter sale, however, was full of interest, especially as a number of notable items from other collections were also included. In fact, so successful was the sale that only a little short of £10,000 was realised. Early in the sale several fine pieces of old Chelsea were sold and realised prices which make it evident the popular taste in this direction is still growing. Four Chelsea figures of the Muses—Euterpe, Urania, Melpomene, and Terpsichore—beautifully modelled by Roubiliac, the master craftsman of the factory, made £420; and a pair of vases and covers, richly painted with flowers, sold for £672. These lots were followed by a set of three Kien Lung vases and two beakers, with the rare black ground, enamelled with flowers in famille-rose, which were bid up to £1,575.

The *clou* of the Quilter section was a terra-cotta bust of a lady, by Marin, 1791, which realised £2,730. This piece was one of the treasures of the Hamilton Palace collection, at the sale of which it realised £441.

Finally, one item must be recorded which appeared in the sale on the 9th. This was a mahogany cabinet of Louis XVI. design, mounted with ormolu, and with a plaque of Sèvres porcelain in the centre, for which £892 10s. was given.

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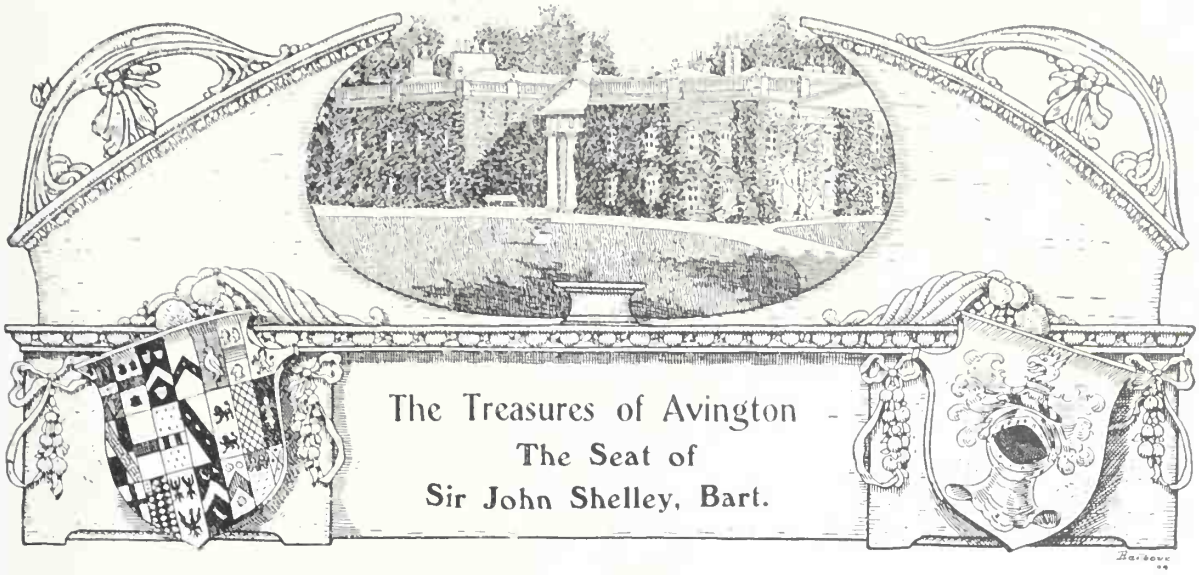
PORTRAIT OF A YOUNG WOMAN

BY J. M. NATTIER

FROM THE KANN COLLECTION

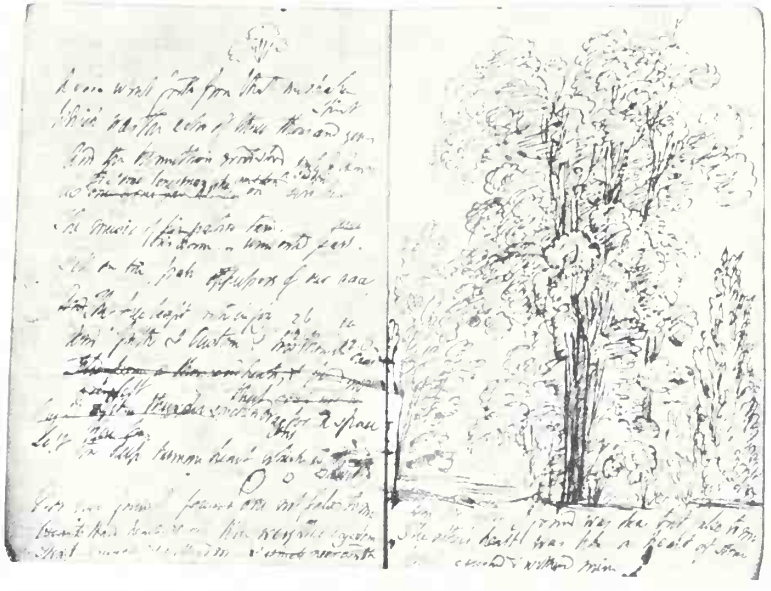
In the possession of Messrs. Duveen Bros.



Part I. Written and Illustrated by Leonard Willoughby

When King James I., for certain good purposes of his own, created the hereditary order of baronets, he selected at first only the *chief estated* gentlemen of the kingdom for the dignity. The first batch of baronets, created May 22nd, 1611, included some of the principal landed proprietors among the *best descended* gentlemen of the kingdom. The list was headed by a name — Bacon — illustrious more than any other for the intellectual pre-eminence with which it is associated. To-day the holder of that title is the premier baronet of the United Kingdom. Amongst the other distinguished men of descent and estate upon whom the honour was conferred on the same day (May 22nd, 1611) were Sir Richard Hoghton, Kt., John Shelley, Esquire, Sir Thomas Gerard, Kt., Sir Richard Molyneux, Kt., Thomas Pelham, and several others. All were representatives of territorial families which had their rise, most of them, at the Conquest, and one or two even in Saxon times. For some time after this the possession of territorial influence was the main qualification for the rank of baronet.

In alluding to the first batch of baronets created in 1611, I mentioned the name of John Shelley. This gentleman was the ancestor of Sir John Shelley, 6th baronet, the present owner of Avington, of which place I am now about to give a description. The family of Shelley is of great antiquity, and derives its name from Shelley, of which Manor, with that of Scholtis in Nockholt, and other lands in Kent, Thomas Shelle was lord, *temp.* Edward I. He also possessed other estates in this county, which at his death he divided between his sons. In 1417 John Shelley was M.P. for Rye, and afterwards

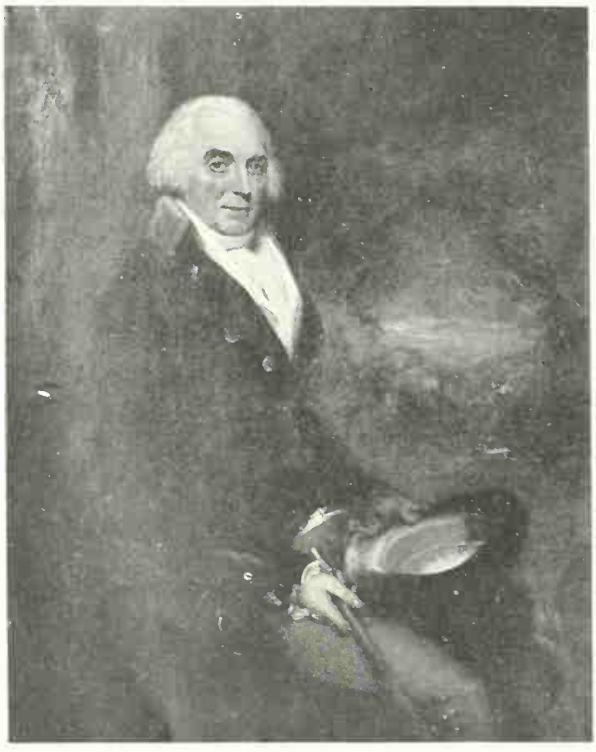


AUTOGRAPH POEM AND SKETCH BY SHELLEY
DEDICATION AT COMMENCEMENT OF THE "REVOLT OF ISLAM"

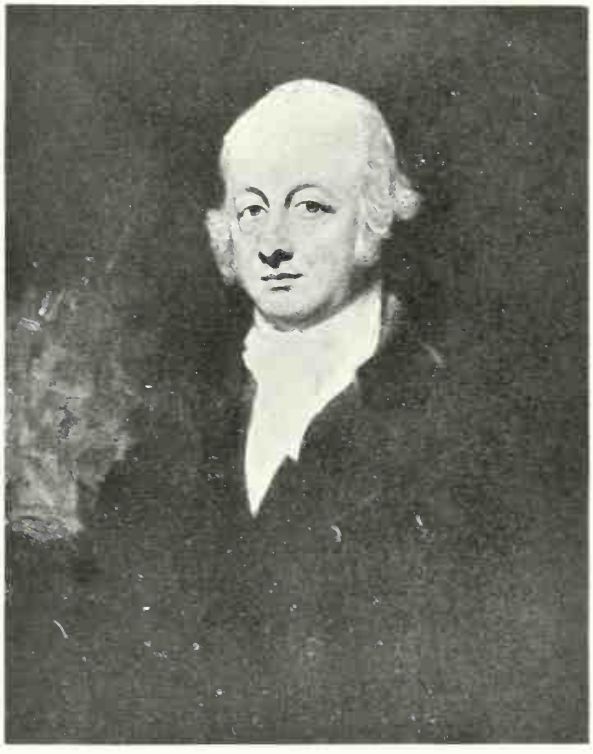
BURLINGAME PUBLIC LIB.

SIR WILLIAM SHELLEY ATTRIBUTED TO HOLBEIN

JOHN SHELLEY BY GAINSBOROUGH



SIR BYSSHE SHELLEY BY BEECHEY



SIR TIMOTHY SHELLEY BY ROMNEY

LADY SHELLEY, MOTHER OF THE POET BY ROMNEY

SHELLEY RELICS: GLOVE PICKED UP WITH BODY AFTER HE WAS DROWNED, TELESCOPE, ETC.

for Sandwich. His son, John, married Elizabeth, daughter and heir of John Michelgrove in Sussex, and by her had four sons, viz., William (through whom the senior branch of the Shelley family has descended); Edward, of Worminghurst Park (ancestor of the Shelleys of Castle Goring, of which I write, and of the Lords de l'Isle and Dudley); Richard, of Patcham (ancestor of that branch of the family, as well as the Shelleys of Lewes); and Sir John Shelley, killed at the taking of Rhodes.

As to the branch who are descendants of the eldest son, Sir William Shelley, Kt., one of the justices of the Court of Common Pleas, who obtained large estates with his wife (the daughter of Sir Hamon Belknap), and who entertained Henry VIII. at his seat, Michelgrove, in Warwickshire, I am not here concerned. This line of the Shelleys—the present senior line—are settled in Devonshire, whereas the next branch, of which I here touch, are descended from the second son, Edward, of Worminghurst. Curiously enough the present representatives of the two branches have the same name, both being Sir

OLD SILVER TEA CADDIES AND SUGAR BASIN, 1752

"John" Shelley, both baronets, and of course are kinsmen, having had a common ancestor in John Shelley, of Michelgrove, in the fifteenth century.

Edward Shelley, of Worminghurst, was succeeded by his son Henry, who married Anne, daughter and heiress of Richard Sackville, great uncle of the 1st Earl of Dorset. Son succeeded son, and one of these, John Shelley, of Fen Place (in right of his wife Helen, younger daughter and co-heir of Roger Bysshe), was succeeded by his son Timothy, three eldest—Philip, John, and Jocelyn—becoming respectively 5th, 6th, and 7th (and last) Earls of Leicester. Thomas, the youngest, dying before his brothers, and they leaving no issue, the estate of Penshurst fell to Thomas's daughter Elizabeth, who, as I stated, married William Perry, of Turvill Park, Bucks. Sir Bysshe Shelley's second son (by his second and fortuitous marriage), born 1771, married Henrietta, daughter of Sir Henry Hunloke, and on succeeding to the Penshurst estates adopted the

LEAD FIGURES ON FRONT OF HOUSE

born in 1700; he married Mrs. Johanna Plum, a widow, of New York. Their son, Bysshe Shelley, of Castle Goring, in Sussex, born 1731, was created a baronet in 1806. Thus it was that this branch of the family obtained their baronetcy, in addition to the one already existing, held by the senior branch conferred 200 years previously. Bysshe Shelley married first Mary, the only child of the Rev. Theobald Michel, of Horsham, by whom he had a son Timothy, who succeeded his father as 2nd baronet. Sir Bysshe married secondly Elizabeth, only daughter and heiress of William Perry, of Penshurst, in Kent, which place he had inherited in right of his wife Elizabeth, daughter and heiress of Col. The Honourable Thomas Sidney, a son of Robert, Earl of Leicester. This Lord Leicester had four sons, the additional surname and arms of Sidney, and hereafter was known as Shelley-Sidney. He was created a baronet in 1818, and thus there were at that time three baronets Shelley, two of whom were half brothers. Sir John Shelley—Sidney's son Philip—born in 1800, married in 1825 Lady Sophia Fitz-Clarence, the eldest daughter of William IV. and Mrs. Jordan. Ten years later the high sounding title of Baron de l'Isle and Dudley was conferred upon Philip by his father-in-law. He then completely dropped his own ancient and honoured name of Shelley for that of Sidney. But to keep to the line of Shelleys from which, for a moment, I have strayed, Sir Timothy Shelley, 2nd baronet, who in 1791 married Elizabeth Pilfold, of Effingham, in Surrey, was the father of one Percy Bysshe Shelley.

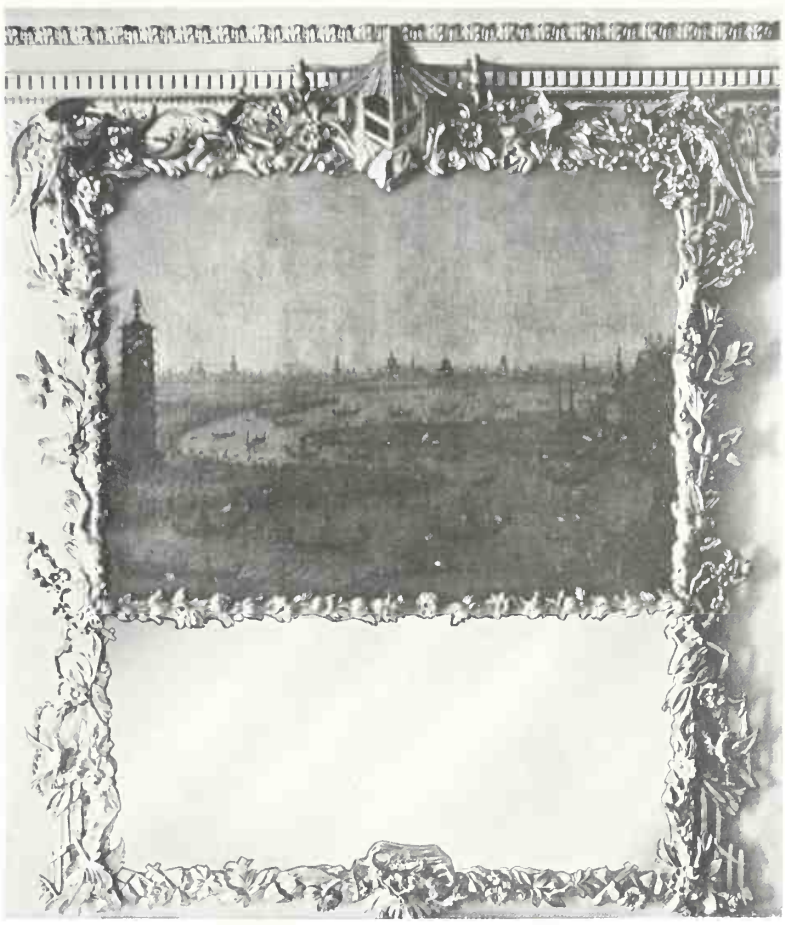
This member of the family did more than any of the rest, distinguished as they have been, to make the name of Shelley imperishable the wide world over. Percy Shelley, born 4th August, 1792, at Field Place, Horsham, Sussex, was the celebrated poet. He married twice, and by the second wife had a son, Percy Florence, who became in due course 3rd baronet. The poet, however, never succeeded to the title, as he was unfortunately drowned at sea July 8th, 1822, when only twenty-nine years of age. His life has been written, and is too well known to be further referred to here. His son, Sir Percy Florence, born in 1819, married in 1848 Jane, widow of the Hon. Charles Robert St. John, but left no issue. He died in 1889, and thus the direct line of the poet's issue became extinct on the male side, though his daughter Ianthe by his first wife, who married in 1837 Edward Jefferies Esdaile, a member of a very ancient West Country family, left issue which still exists. The title on the death of Sir Percy Florence reverted to his first cousin Edward, the eldest son of John Shelley, of Avington, younger brother of the poet. Sir Edward, 4th Bart., was succeeded by his brother Sir Charles, who married Lady Mary Stopford, 3rd daughter of 5th and present Earl of Courtown. It is their eldest son, Sir John, now 6th Bart., who represents this branch of the family, and to-day owns Avington. He married the Honourable Eleanor Rolls, only daughter of John, 1st Baron Llangattock, of The Hendre, Monmouth.

ORMOLU CLOCK AND BAROMETER

Having thus in an abbreviated form traced the descent of this very ancient and distinguished family, whose arms consist curiously enough of "three whelk shells, the crest a griffin's head, erased arg., and ducally gorged or," I will proceed to give a description of some of the treasures in Avington, many of which are of great interest to connoisseurs. Of these naturally the most valuable and interesting are the poet's MSS., of which there are a considerable number.

Some of the pictures are remarkable, notably

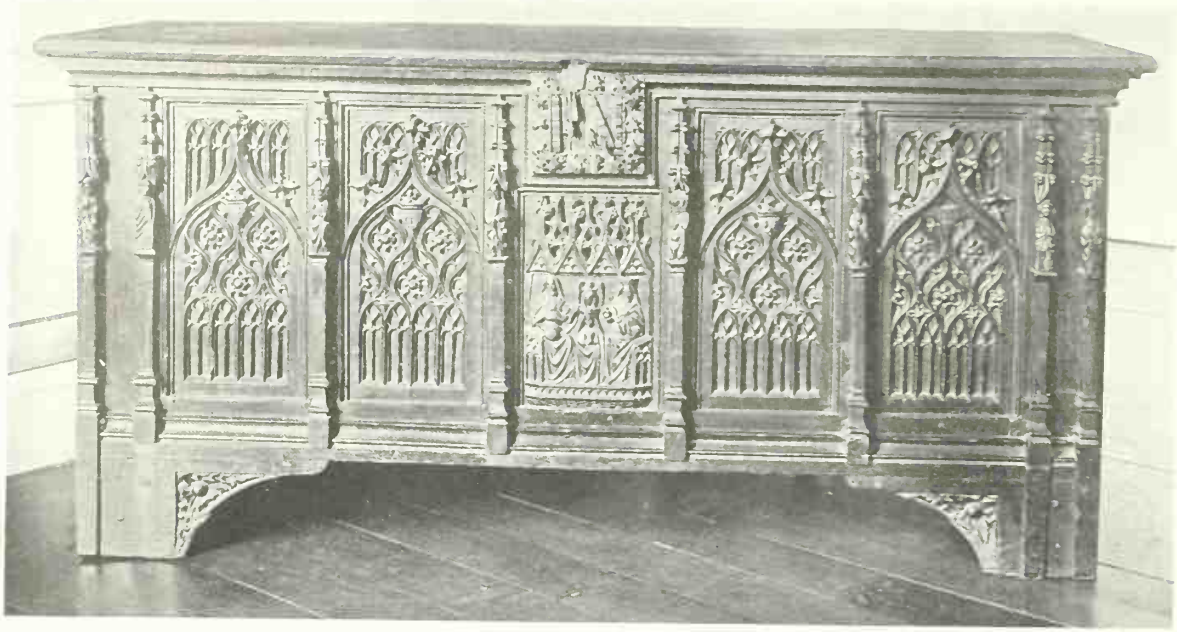
those by, or attributed to, Holbein, Romney, Gainsborough, Kneller, Beechey, and Lely, and one by a Dutch artist. The china and collection of Oriental articles is valuable and extensive. The furniture, the best of which is in the saloon and red drawing-room, is chiefly Louis XV. and XVI.; while the ormolu candelabra and girandoles are particularly fine. There is a fair quantity of very fascinating old oak and Chippendale furniture scattered about the house, and some excellent specimens of Hepplewhite and Adam chairs. I will give illustrations of such articles of furniture, china, pictures, and curios of most value and interest, and also one of the beautiful saloon ceiling which took the celebrated painter, Verrio, seven years — so it is recorded — to paint. This noble room is an exact copy of one in Versailles. Before describing these, however, it may prove of interest to know something about the history of Avington itself, it having in turn been both a ducal and even a temporary royal residence. I often feel that, could walls but speak, what tales there would be to unfold! some—many I fear—quite unpublishable, even in this present-day craze for the Continental style of literature. I doubt not that the ancient walls of Avington could give some highly-coloured chapters concerning the doings of the inmates of this place, especially during the rollicking times when King Charles and Nell Gwynne inhabited it. Going back, however, to still earlier days, *Domesday Book* tells us it was there entered as Avintune. As



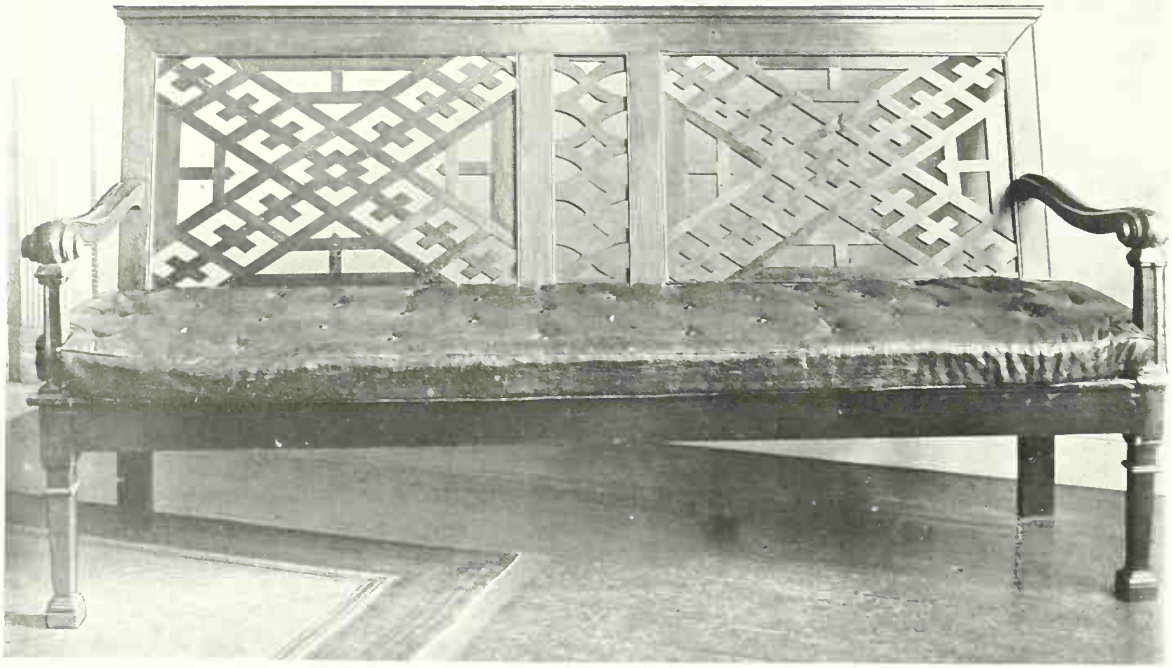
PAINTED MIRROR IN CHIPPENDALE CARVED FRAME

to the exact meaning of this word, I am somewhat in the dark, though we know "tune" or "tun" is the Anglo-Saxon word meaning "farm enclosure" or "enclosed place" or even "village." It was in 961 that King Edgar granted it to the Benedictine monks of St. Swithun's Priory at Winchester, soon after their settlement there, in the room of the secular canons who before possessed it.

Winchester—or Winton as it was once called—is five miles south-west of Avington, and was at that time the metropolis of the West Saxons. The ancient grant which sets forth the boundaries of the property, written of course in Latin, is quaint reading. *Domesday Book* also tells us that Avington was held



GOTHIC CARVED OAK CHEST



MAHOGANY SETTEE

by the Bishop of Winchester, and was ecclesiastical property long before the Norman Conquest. The property remained in the hands of the monks of St. Swithun until the time of the Dissolution, when Henry VIII. granted it to the Dean and Chapter of Winchester for one year, after which time he insisted on its surrender, with other manors. It then passed into the Clark family, concerning whom I know nothing, except that they could only have possessed the estate for a comparatively short time, as in the reign of Elizabeth it was owned by Thomas, son of Sir Giles Brydges.

Avington was never a monastery, though I imagine—and the name seems to corroborate my idea—that this was the grange or farm on the estate of the monks. Probably there was a decent house—for a house there certainly was, as a few old portions of the offices still exist. Here I suppose the agent or bailiff resided, and looked after the property. Now whether the Clarks who inhabited Avington after the Dissolution lived in the original house, or only added to it, I cannot say, but I should imagine they erected a new house, as there are portions of the present building which are of the Elizabethan period, and these, I may add, are far more attractive to-day than the severe-looking, plain structure which the Duke of Buckingham erected in 1789. Thomas Brydges, who in the reign of Elizabeth owned Avington, was son of Sir Giles Brydges, brother of Sir John Brydges, who in 1554 was created Baron Chandos. His descendant, James, eventually 9th Baron, was created Marquess of Carnarvon and Duke of Chandos in 1719. From Thomas Brydges, to whom I referred, who probably held some Court appointment in the reign of Henry VIII., the estates lineally descended to George Rodney Brydges, who married the infamous Lady Shrewsbury, of whom it is said that, disguised as a boy or groom, she held the horses while she witnessed the fatal duel about herself between her husband and George Villiers, 2nd Duke of Buckingham. She lived till 1702, and during her residence at Avington, Charles II. and Nell Gwynne were frequently her guests during the building of his new palace at Winchester. Charles was obliged to reside here a good deal at this period owing to Prebendary Ken refusing to lodge him in Winchester while he had Nell Gwynne with him—for which, however, Charles seems to have owed him no grudge, and in fact later on made him Bishop of Bath and Wells! George Rodney Brydges died in 1751, and left his large estates, of which Avington formed a part, to James, 3rd and last Duke of Chandos, who married Margaret Nicholl in 1753. She died in 1768, when he married Ann Eliza, daughter and heiress of Sir Richard Gamon, Bart., in 1777, by whom he had an only child, Ann Eliza, who married in 1796 Richard Grenville, Earl Temple, who succeeded his father as 2nd Marquess of Buckingham in 1813. He assumed the name of Brydges Chandos, and in 1822 was created Duke of Buckingham and Chandos. James, the last Duke of Chandos, died in 1789, and his son in law, the 1st Duke of Buckingham and Chandos, in 1839. The latter was succeeded by his son, who sold Avington and many other estates in 1848. Avington was then bought by John Shelley, younger brother of the poet, and great-uncle of the present owner. In 1789 the house was considerably altered, and additional wings added to the present front of the house, when the alignment of the house was also slightly altered. James, 3rd Duke of Chandos, who was greatly attached to Avington, died before all his designs could be executed, but he added the new hall, salon, red drawing-room, and also the new roof. Before the additional wings and alterations were made to the house, Nell Gwynne's dressing room was to be seen.

It will thus be understood that Avington is by no means an old Shelley family possession, for it has only belonged to them for about sixty years. There is nothing particularly architecturally beautiful about the building, which is square and built in red brick now much grown over with creepers. The portico, painted cream colour, consists of several enormous pillars, or rather pilasters, running from the ground to the top of the house. These support a huge pediment, on which are three large female figures in lead. Between the pilasters are the windows of the entrance hall below, and the saloon above. The hall measures some 48 ft. in length by 21 ft. in width. At either end are Doric columns, which divide up the hall into three sections. The fireplace faces the front doors, in the centre of the north wall, and is of white marble. Above it there is a fine old French Louis XIV. ormolu clock by Robin, Paris. There is a good deal of ormolu of exceptionally fine chasing throughout the house. Amongst that in the hall are two beautiful old fruit dishes supported by nude figures riding winged horses. The walls are painted in panels after Bartolozzi, and the ceiling represents the firmament. Amongst the objects here is a particularly fine oak chest, the front of which is carved in the Perpendicular style, with pinnacles and crockets, divided into four panels carved to represent flamboyant windows. The centre panel represents the Father and the Son either side of the Virgin, while above her the Holy Ghost is represented by a Dove. A replica of this is in the

possession of the Town Clerk of Monmouth. The escutcheon and locks are extremely interesting. On a writing table is a very old Italian missal box with domed top, bound in iron. The tables and chairs are also old Italian. There are some very fine specimens of elephants' tusks, the two largest of which weigh 98 lbs. each—thus their size may be gathered. From this hall the dining-room is entered at the west end, while the billiard-room, with smoking-room and Sir John's study, are at the east end. At the north-east corner are the large white double doors admitting to the grand staircase hall, and at the foot of the stairs is the door to Lady Shelley's charming boudoir. On the left of the stairs are two archways to a lobby, and passing through this the library is reached.

HEPPLEWHITE CHAIR ADAM CHAIR

The dining-room measures 40 ft. by 20 ft., and is a somewhat plain room as regards decoration. The windows look out over the park and lake, the view being perfect. The pictures here include two by Romney, a Holbein, a Gainsborough, a Beechey, and a large picture of *Cromwell's Entry into Winchester*, by an artist whose name I cannot give. This latter picture, I have no doubt, would greatly delight the inhabitants of Winchester to possess, as it is an historical subject which much concerned their ancient city.

The walls of this room are buff colour, with a graceful frieze in gold, of Adam design. The mantelpiece is white marble, with a finely carved lintel, and above this is an old Chippendale gilt frame of Chinese design enclosing a curious old painting of Nankin, and below it a looking-glass. Either side of this are some nice old French ormolu wall ornaments, representing sprays of flowers, ribbons, and tassels, containing a clock in one and a weather-glass in the other. The sideboard is Chippendale, while the chairs are Adam design, with legs twisted and the splats with the husk and honeysuckle decoration. The billiard-room faces south, and, like the dining-room, has charming views, and contains several paintings of a more or less ordinary kind. There is a fine old carved oak Jacobean court cupboard, and some rather uncommon settees with Chippendale backs, which are interesting. The smoking room is in the south-east angle of the house and next to the billiard-room—a most delightfully bright, comfortable room, in which is a nice old Dutch oak cabinet with three drawers, shaped sides and top. There is also a curious Queen Anne writing-table with claw and ball feet and cabriole legs, the top sloping up slightly. A large gilt Chippendale mirror with bevelled glass, and the Shelley arms—three shells—painted at the top, is very effective. An old letter in frame, signed by Louis XIII., 1636, is interesting, as is also a passport which was used in the Turko-Russian war. These and a Queen Anne striking clock, by R. Lawrence, Bath, and some Dutch Burgomaster chairs, are the most prominent objects in the room. (*To be continued.*)

SHELLEY AS A BOY
BY THE DUC DE MONTPENSIER

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LES PRUNES

Old Meissen Porcelain: its History and Decoration

By Linden Heitland

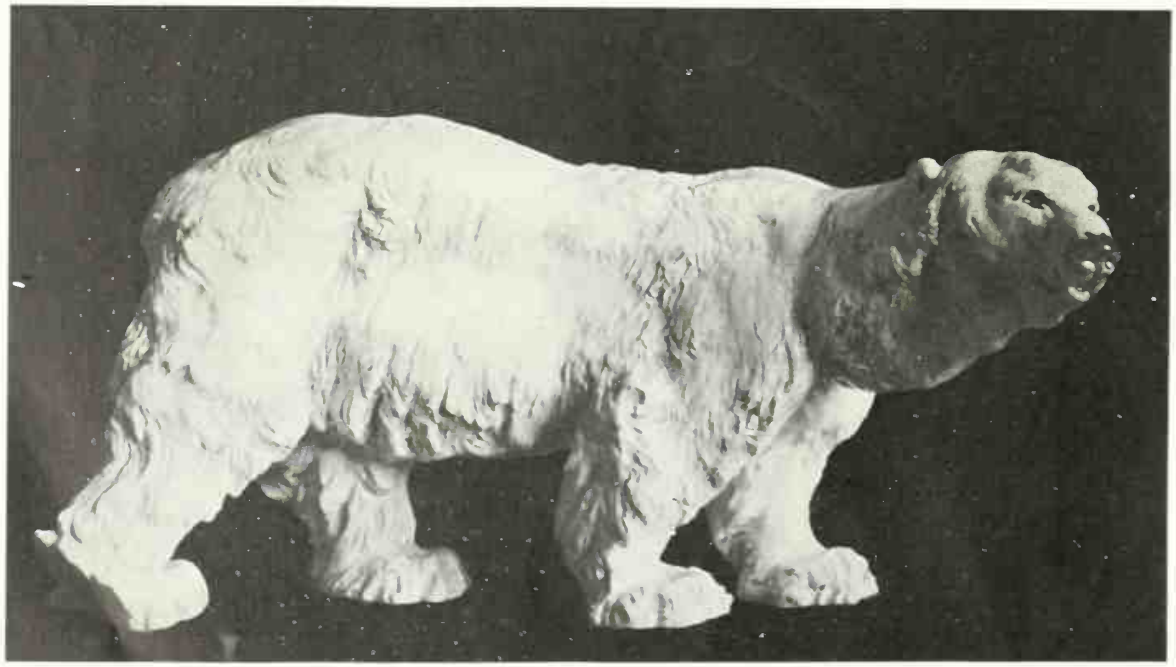
THE old superstitions, prejudices, and suspicions against alchemists which were prevalent at the end of the seventeenth and beginning of the eighteenth century, were, strangely enough, productive of more than one great chemical discovery, which, at a single bound, brought the one-time victim of the popular ignorance into lasting and glorious fame. A remarkable instance of this was the discovery of a substance nearly akin to Chinese porcelain by John Frederic Böttger, who, being a chemist's assistant at Berlin, fell under suspicion as an alchemist, and had to take refuge in Saxony, which was then under the rule of Augustus II. The Elector questioned him as to his researches into the forbidden science; and hearing Böttger boast that he knew the art of effecting the conversion of ignoble metals into precious stones and gold, placed him in the laboratory of a chemist named Tschirnhausen, who was in search of the "philosopher's stone." Towards the close of the seventeenth century Tschirnhausen succeeded in manufacturing large burning reflectors, having a lens-diameter hitherto unobtainable, which enabled him to obtain temperatures up to silver-fusing heat. His invention created a very great sensation among his contemporaries; both Tschirnhausen and Böttger believed they were very near solving the problem of the conversion of metal when studying the action of the sun-heat on the various substances through the burning reflector. Böttger made investigations as to the influence on gold and other metals, on stones and on earth. He also continued these experiments at higher temperatures, and ascertained that some substances were unchangeable in the fire, while others melted to a liquid glass. He thus became acquainted with classes of fire-proof and fire-liquid compounds. It was while ascertaining that certain clays and earths passed through fire unchanged, and loam became liquid, that Böttger surprised himself by producing something akin to Chinese porcelain. It was Böttger's merit fully to comprehend the importance of his experiments; and the king gave him every facility to continue his researches, and work out his secret. He was first established at Meissen, then at Königstein, and last at Dresden. The first results, which came from mixing Nüremberg earth, a red bolus, with loam, and subjecting it to a strong, glowing heat, were comparatively rude. Then attempts were made to obtain masses equivalent or similar to the material of the then highly-prized Dutch tiles, which were so far successful that he obtained, after burning, a paste which was no longer absorbent, but as hard as porcelain, of glossy fracture, and capable of receiving a polish. Then followed a red stone-ware, afterwards called "Red Porcelain." This he discovered while prosecuting his experiments in 1708, when he had the furnace filled with trial pieces, which were fired for six or seven days before a piece was withdrawn. The first piece which was taken out, a teapot, was thrown into cold water, when it was discovered that it was not porcelain, but a red stone-ware, very hard, and with

BUST OF BOTTGER, BY MEISSEN MANUFACTORY

TWO GROUPS OF OLD DRESDEN FIGURES

a metallic ring. Böttger now began to make a number of pieces of this stone-ware, which, to suit the wishes of his royal patron, was afterwards called "Red Porcelain." Generally it is undecorated and of a rusty red colour: though some of his later essays in the same ware are almost black, and are decorated with painting in relief. A teapot in "Böttcher stone-ware" was recently sold for as much as thirty guineas, and even imperfect pieces are much sought after.

How long the experiments in "Red Porcelain" might have continued in the attempt to produce a true porcelain it is impossible to estimate; but by an accidental discovery the object at which Böttger aimed suddenly came within his reach. One day a new kind of hair-powder was recommended to



POLAR BEAR OLD MEISSEN ANIMAL SCULPTURE, 1726

OLD MEISSEN COLOURED GROUP KANDLER'S MODELLING

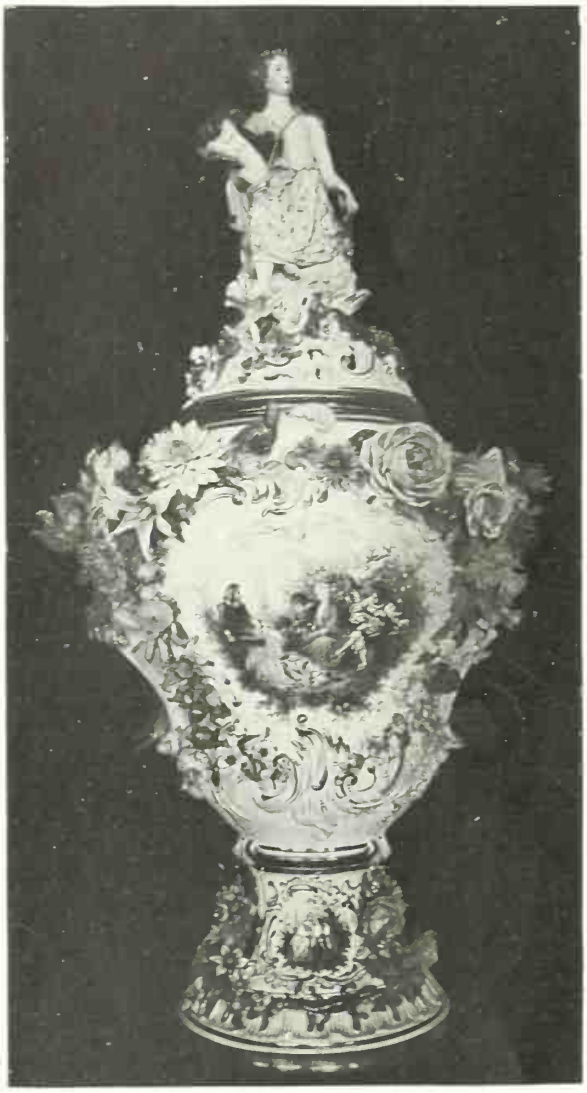
Böttger, who, on examining it, found it was of an earthy nature, and at once tried it in his laboratory. He then found that the powder was kaolin, and from that moment hard porcelain was discovered. Previous to this Böttger's own experiments had resulted in the production of a dull white porcelain; but the new discovery solved the whole problem. Bottger immediately made enquiries regarding the new hair-powder, and traced its production to a wealthy iron-founder, one John Schnorr, who, riding one day in the vicinity of Aue, near Schneeburg, Saxony, noticed that his horse found difficulty in raising its feet. Examining the clay, he found it very white and peculiarly adhesive, the very two properties required in a hair-powder. Accordingly he took a quantity of the clay with him, made the new hair-powder, which being much cheaper was a very successful venture; and it was as this that it reached Bottger's notice.

By the decree of Frederic Augustus II., Elector of Saxony

SCONCE BY PROF. STURM STYLE KANDLER

OLD DRESDEN VASE, ABOUT 1750

and King of Poland, a Royal Saxon China Manufactory was at once established, the date being the 6th of June, 1710, and the Royal Castle, "Albrechtsburg," at Meissen was made over for the working premises. Thus, Böttger became director of the first manufactory of porcelain in Europe. Needless to say the works of the new factory were kept like a prison or fortress, and every precaution was observed to ensure secrecy. Every man connected with the works was under oath to keep silence regarding anything he might see or discover. But all precautions were in vain. The secret oozed out, and in a very few years Meissen had several rivals. White ware was made until 1718, and the Nankin blue was the first coloured ware imitated. Böttger only lived just long enough to see other colours introduced in 1718 before his death in 1719. Horoldt succeeded in the directorate, and carried out many great improvements, and mingled and combined the previously exclusively Oriental designs with those of a purely European character. It was under his management that heavy gilt borders surrounding figures, flowers, or royal arms were introduced, and in 1731, while the King himself was director, that Kandler, a sculptor and modeller, entered the employ of the manufactory, and introduced, as an ornamentation for vases, flower wreaths in relief, and afterwards attempted figures with immense success up to the beginning of the third Silesian war, and especially in 1730 the factory developed remarkably. It should have been mentioned that in 1714 a permanent store was established at Dresden, and out of the manufacture of articles of general use, the production of art objects and technical utensils soon developed, and found a brisk sale, yielding considerable profit. Lindenir's beautiful paintings of insects and birds, which were his speciality, were executed between the years 1725 and 1745, and then came, also during Kändler's time, the exquisite paintings by European artists, which brought the Chinese style of decoration to an abrupt and effective ending.



OLD MEISSEN VASE, WITH "IGMONA" ON THE COVER
PAINTING AFTER WATTEAU, WITH RAISED FLOWERS
KÄNDLER PERIOD, 1731

The brightest days of Meissen's history—the days of its glory—were those from 1729 up to about 1751, before Frederick the Great robbed it—for the enrichment of Berlin—of men, moulds, models, and clay. When peace at last came, it was too late to restore Meissen to its former glory and pre-eminence, as it then had rivals both at home and abroad in England and France. The factory was plundered a second time in 1759, and although it subsequently attained to a high position, it never again reached its former prosperity within the period of interest to the twentieth century connoisseur, though of recent years its productions have been far ahead of many other manufactories with far less sad and hampering histories.

A marked change in the style of Meissen is noticeable in the productions of the last quarter of the eighteenth century, the forms and ornaments assuming a far more classical character. This style, evidently borrowed from France, was adopted by Marcolini, and entirely superseded its predecessors. That the manufactory was now in its decline, and having lost its prestige was gradually sinking in importance, is an historical fact. From less than a

QUAINT FIGURES IN MEISSEN BISCUIT PORCELAIN COUNT BRUHL PERIOD, ABOUT 1752

hundred years ago the decoration of Meissen became coarse, and until the last few decades Dresden ware had come to be regarded as the decidedly inferior fabrication it was. Whether Jacquemart was correct in his assertion that the manufactory was, for a time, busy counterfeiting its own productions and its old marks it is difficult to say, though there are more than a few evidences in support of the statement. But with modern Dresden it is not our subject to deal, though it may be mentioned that the manufactory gives to commerce many works which are of immense value, either for their historical associations, or for their intrinsic merit. The sconce—by Professor Sturm—reproduced on page 97, represents a style of work once very much in vogue in Dresden. Modelled cupids and china flowers were peculiar to the productions of Kändler's time, for it was Kändler who, while superintending the modelling department under Augustus II. between 1731 and 1733, introduced the beautifully fashioned flowers in relief, of which some idea may be formed from one or two of the illustrations. Another, and a very curious work, reproductions of which can occasionally be picked up in England, was Count Brühl's *Tailor and his Wife*. These pieces were made by Kandler in 1760 under the Count's directorate. Count Bruhl, though a profligate, was rather witty, although his humour was often vulgar; and having repeatedly been requested by his tailor to allow him to look through the manufactory, he at length consented. When the tailor presented himself at the works a few days later, he was presented at the outset with the pieces of porcelain referred to. One of them represented himself sitting astride a he-goat brandishing his scissors, while the goat carried a "goose" in its mouth; and the other figure was that of his wife, with a baby in her arms, sitting upon a she-goat. It is said that the discomfited tailor fled without seeing more of the porcelain manufactory.

The many elegant forms and styles of Dresden are too numerous to mention in detail. They include vases, candlesticks, snuff-boxes, butterflies, flowers, clock cases, figures, and animal figures. The miniature paintings on some of the smaller pieces are exquisite both in finish and tinting, and the sculpture of the animal figures is above reproach.

Many curious stories are told of runaway workmen selling the secrets of the Dresden manufactory, and of the steps taken to keep down opposition, and the acquiring of knowledge of the manufacture, by any available means. A runaway from Meissen was the cause of the establishment of a factory at Vienna in 1720, which, after twenty years, rose to considerable eminence, although in both paste and glaze it was far inferior to Dresden. It came to an insignificant end in 1856 under the directorate of Alexander Lowe, though but a short time before it gained great celebrity for its raised gold decorations. From Vienna the secret spread to Höchst by the indiscretion of a man named Ringler, who was in the habit of carrying about with him written notes regarding the manufacture. His fellow-workmen at Hochst made him drunk, copied his notes, and sold the secret thus obtained at other centres. When Ringler awoke to a full realisation of the consequences of his folly at Höchst, he went to Frankenthal, Bavaria, where a factory founded by Hannong, of Strasburg, made porcelain in 1755. Ringler left here very soon, and went first to Neudeck-Nymphenburg, in Bavaria, and then in 1758 he founded a factory at Ludswigburg, Würtemburg, which was worked until 1821. The porcelain made here was beautiful, and the figure pieces were admirably modelled. In this way the industry spread over the whole of central Europe, each new workshop becoming the centre of a number of smaller ones. But none ever approached to the old mother-manufactory in the days of her glory; and the only one which can be said to have approached her closely at any time was the one at Berlin, for which Frederick the Great robbed Meissen; and even the productions of these works have been repeatedly declared to be "clumsy"—a charge which could never be justly brought against Meissen.

The Marks of Meissen.

1. Impressed on Pottery of Böttger, in the early days of the manufactory.

2. Augustus Rex, founder, pencilled in blue on hard paste, 1709.

3. The Caduceus (Sale Mark) pencilled in blue, from 1712 to 1720.

4. Böttger Ware. Mark of about 1718.

5. The same as 4, and same date.

6. And other similar squares, used in imitation of Oriental porcelain, about the same date.

7. Mark of Heroldt (manager), 1720.

8. Ditto 1726.

9. Ditto 1730.

10. Ditto 1739.

11. Mark of Bruhl (manager), 1750.

12. Mark of uncertain date.

"THE BANDSMAN" MEISSEN FIGURE GROUP, 1761

OLD MEISSEN COLOURED GROUP SYMBOLIC SUBJECT

13. Meissen porzellen manufactur. Also of uncertain date. Sometimes used without the swords.

14. An early mark. Date unknown.

15. Sachsiche porzellen manufactur of 1750.

16. Königliche porzellen manufactur. Mark of about 1760.

17. Mark of 1770.

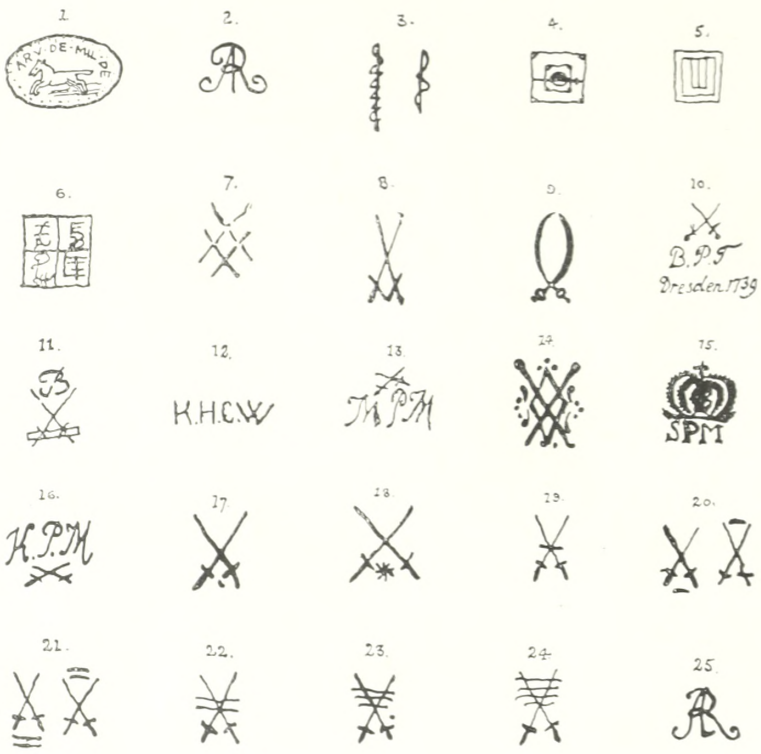
18. Mark of Marcolini (manager), 1796.

19. Mark on white porcelain, perfect, and for sale.

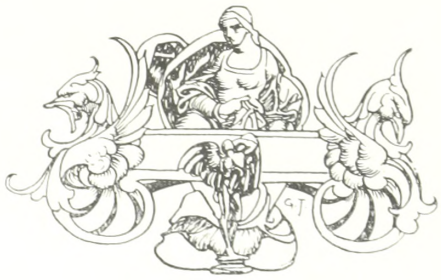
20 and 21. Mark on imperfect pieces.

22, 23 and 24. Mark on faulty table goods.

25. A modern imitation of early mark.



MEISSEN PORCELAIN TRADE MARKS



Pictures

The Winstanley Portraits of Shakespeare
By M. H. Spielmann, F.S.A.

Few of the doubtful—the very doubtful—portraits of Shakespeare have more completely puzzled those commentators who have cared about them than the Winstanley portraits, and few have given rise to more bitter controversy. That there are at least two, and probably three, will here be shown; hitherto the conflicting descriptions being believed to apply to a single work have naturally created embarrassment, for the fact that there exists a couple of them, both known by the same name, does not appear to have been recognised hitherto.

"THE WINSTANLEY PORTRAIT" OF SHAKESPEARE, NO. I. FROM THE PICTURE (PROBABLY THE SMALLER VERSION) IN THE POSSESSION OF MR. EDWARD HORN

In the year 1819 the world first heard of the portrait then in the possession of Mr. Winstanley, of Liverpool. Mr. Winstanley was an auctioneer, a man whose character commanded respect, and whose moderation during the main attack upon his good faith (which assault, he thought, should have been directed only against his ignorance or credulity) would be more remarkable if he had been really smarting under a sense of outraged innocence. In either case his conduct is difficult to understand.

He had bought a portrait of Shakespeare which he believed to be of great importance and value, and was apparently in full exultation of its possession when on the 6th February, 1819, a short notice appeared in *The Literary Gazette*—a paper of standing, comparable in status and importance to the *Athenæum* to-day. That article announced that a

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very beautiful reduced model of the bust at Holy Trinity Church at Stratford-on-Avon and in Westminster Abbey—an absurd combination!—had been made by Mr. William Scouler* under the superintendence of Mr. Bullock, "bearing the common resemblance so universally ascribed to Shakespeare . . . and the style is entirely in unison with the placid and intelligent countenance of the greatest poet that ever lived"; and animadverted on all other likenesses extant.

It only needed this reference to stimulate Mr. Winstanley into acquainting the world with his proud ownership of a wonderful portrait; nevertheless, in our most charitable mood, we must be haunted with the suspicion, awakened and probably justified by the developments, that there must have been even then some doubts, some very well-defined reservations in his mind, as to the authenticity of the work. Nevertheless, on the 10th February he despatched from Liverpool the following letter, which was printed in the issue of the 20th:—

"Your having, in your last number, noticed the simple and beautiful Bust of Shakspeare, recently produced by Mr. Britton, and your subsequent remarks upon the uncertainty, not to say spuriousness, of all the likenesses of our immortal Bard, induces me to trouble you with this.

"I am in possession of a very curious portrait of Shakspeare, one which I think is wholly unknown to the literary world, except a few friends to whom I have shewn it since it became mine. I am aware that, as you observe, 'Pictures have been discovered and asserted to be his Portrait, without any sound pretension to that character.' I am aware also of the prejudices against every Picture now offered to the notice of admirers of Shakspeare. I shall, therefore, merely describe my picture, and shall be very happy to be favoured with any remarks upon it, either from yourself, or from any of the numerous readers of your valuable paper.

"The picture shews only the head and a small part of the shoulders, the size of life: the dress is black, with a white collar thrown over the shoulders, and tied before with a cord and tassels; the portrait is under an arch, in the inside of which run the holly, the ivy, and the mistletoe; under the portrait are two laurel leaves, on which are written, in old English character, the following lines:—

As Holly, Ivie, Miseltoe defie the wintrye blast
Despite of chillinge Envie soe, thy well earned fame shall laste
Then lette the ever living laurel leare
Thy much loved name O Will. Shakspeare.

E.I.†

"A gentleman of this town, whose taste and judgment in works of Art rank with the highest, is of opinion that the portrait is painted by Paul Vansomer; it is in very fine preservation, and has every appearance of having been painted at the time of Shakspeare. I have no *pedigree* with it, Sir, having purchased it of a dealer, who met with it at a pawnbroker's, and knowing my fondness for Shakspeare, reserved it for me.

"Possessing a cast of the late Mr. George Bullock's valuable model of the monument at Stratford, I am entitled to say, that in character as well as feature, my picture is almost in every respect the same. I know, also, that many portraits have been manufactured into Shakspeare, and that very disgraceful use has been made of the style of Ben Jonson, in order to deceive the public; but there is a simplicity of character, with such marks of originality in my picture, that I have no doubt but it will prove highly interesting to the many admirers of our 'Gentle Shakspeare.'"

It is extraordinary that with the knowledge which he admits of spurious portraits, and with the further knowledge which he had later to confess, he should have professed any faith in his picture which the "disgracefully-used" Ben Jonson verses, such as should hardly deceive a schoolboy, ought effectually to have discredited.

Agreeably with his ingenuous invitation, he was "favoured with remarks" from one of the Editor's readers, of a kind that must have startled him considerably: for Mr. William Brockedon, the artist,‡ fell upon him forthwith and rent him tooth and nail. Nearly three months had elapsed—devoted to making close and careful enquiries and working up his case—when Mr. Brockedon, writing over the initials "B. W.," initiated a remorseless duel (in the issue of the 15th May, 1819), remorseless at least

* Scouler, the sculptor, who gained the gold medal at the Royal Academy Schools in 1817, exhibited at the Royal Academy from 1815 to 1846 portraiture and ideal work; and a bust of Sir Walter Scott in 1823, in which year he was appointed sculptor-in-ordinary to the Duke of Clarence. He showed a marble statue of Scott in 1838 and of Prince Albert in 1844.

† This transcript is not accurate in its spelling; the correct rendering is given further on.

‡ William Brockedon, F.R.S., was a frequent contributor to the Royal Academy between 1812 and 1841 as a painter of portraits and figure subjects, and occasionally of landscape. He was an unusually able man both as a painter and a writer, and he received the honour of an invitation to contribute his portrait to the Uffizi Gallery. He died in 1854 at the age of sixty-seven.

on his side. He bluntly charged Mr. Winstanley with being well acquainted with the factory of false Shakespeares, of which his own had no claim to be considered independent, and asked him if on seeing Dr. Hardie's Shakespeare portrait at Manchester he did not acknowledge its excellence and afterwards abuse it. Whether on coming to London he did not go to Mr. Forster* to trace the picture; whether Forster did not inform him of the whole system of the issue of spurious portraits of Shakespeare, among which was his own; whether Mr. Winstanley thereupon *did not order two more* [the italics are his]; and whether, after being in possession of all the facts and after having taken the course he did, he did not then, and only then, when he well knew the value of his Shakespeare, write his letter to *The Literary Gazette*.

On the 19th of the following month, having presumably recovered his breath after this home-pressed onslaught, Winstanley quietly replied, after protesting parenthetically against the tone of the attack, and mainly against the introduction of Dr. Hardie's name and portrait† into the discussion, that it was quite true that he acknowledged the excellence of Dr. Hardie's portrait, but not its genuineness, and that in any case he never abused it; that he called on Forster for another purpose, but that on his mentioning Dr. Hardie's portrait Forster replied, "Ah, is my old diamond picture‡ got into your country?" and then told him all about it—but that this did not involve Winstanley's own portrait, which Forster never saw; that he ordered not two but one, and that was in order that he might hang it beside his own, so that his friends might the more readily and conveniently compare the spurious and the genuine; and that the sum he paid for the fake was trifling.

To which Brockedon, writing under his own name in the issue of the 17th of July, retorted by explaining how Dr. Hardie's picture had been acquired and examined by Winstanley himself and a circle of friends, when all present agreed to its genuineness, and then proceeded to give very damning evidence of Winstanley's visit to Forster, and of his own (Brockedon's) determination, with Forster's warm approval, to expose the traffic in fraudulent Shakespeares that was then being carried on by Green, Zincke, Holder & Co.

A few years later Zincke, the arch-fabricator, made full confession—or triumphant exposition, rather—to Abraham Wivell, who printed it in his *Inquiry* in 1827.§ He declared that he was the originator of it—not, as he occasionally did, painting it throughout, but, as was more usual with him, turning another portrait into Shakespeare. In its original state it was a picture of an elderly woman—a female face being easier to deal with than a man's—which he bought from a Mr. Piercy, and which needed a good deal of attention and tittivation before he could establish her satisfactorily in the character of the poet. When his work was done he sold it for four or five pounds (he seldom seemed to look for more) to a pawnbroker in Holborn named Benton. From Benton it went to the friend of Winstanley, from whom the latter acquired it. Winstanley, meanwhile, in spite of all, estimated its value at from four to five hundred pounds; whether he offered it for sale for this amount, as has been suggested, I cannot say, but he himself subsequently declared that he "might have had it." This in itself is doubtful enough, for no portrait of Shakespeare has yet been sold for that sum.

More than twenty years later, in 1840, Mr. Winstanley delivered a lecture in the Royal Institution of Liverpool‖ on portrait-painting, and dwelt on the subject of Old Masters, which were then being imported into England to the number of 8,000 annually, of which 99 per cent. were reckoned to be spurious. To illustrate his argument he exhibited his Shakespeare portrait, which those present were inclined to accept from its mellowness as genuine, and gave his version of its history. Through a friend, he said, who had bought it in London "from some noteless dealer in heterogeneous articles"; he saw, approved and purchased. Several persons of eminent taste, as he quaintly expressed it, pronounced it an original, and set a high value upon it, though they attributed it to different masters. (Not one of them made a guess at the obscure old picture-forger and botcher, Zincke.) Winstanley had been offered very large sums of money for it, he said, which he refused, with very becoming and commendable virtue, on the ground that if it were genuine it was of inestimable value; but if not, the amount was too high. He took the picture to London, he added, where he called upon an individual whom he found repairing a portrait of Nell Gwynne. (This was evidently Edward Holder, who was making his living out of Shakespeares, Miltons, and Nell Gwynnes, so that

* William Forster, a reputable picture dealer in the Strand and in St. Martin's Lane.

† This curious portrait is to be dealt with later.

‡ This picture represents Shakespeare's head on a diamond-shaped shield, hanging from the talons of an eagle which is soaring aloft with it—a very Zinckian conception.

§ *An Inquiry into the History, Authenticity, and Characteristics of the Shakespeare Portraits, etc.*, London, 1827, vol. i., p. 208.

‖ Reported in *The Art Union*, 1840.

Winstanley *did* know one or other of these worthies after all.) This person told him "in his peculiar way" that he had made many portraits of Shakespeare, and on the picture being placed before him exclaimed, "Oh! this is my old friend." On being pressed he said it was by a pupil of his (Zincke was Holder's pupil, or rather employé, associate, and agent)—a person whom he had taught to manufacture portraits of "The Bard." It was one of a pair of old pictures of an ancient gentleman and lady of the Elizabethan age, whom, from the costume and features, they thought might be made to look very like Shakespeare. Wivell, on the direct authority of Zincke, plainly declares that the original picture represented an alderman and his wife on one canvas, and that the alderman was made into an Oliver Cromwell and the lady into Shakespeare. According to Winstanley, again differing from Zincke, whose version is much the more likely in this instance to be accurate, it was the old man that was made into the poet by the customary method of heightening the forehead, altering the hair and beard, and adding a few touches here and there; but after the lapse of a score of years, Mr. Winstanley's memory may have played him false.

"THE WINSTANLEY PORTRAIT" OF SHAKESPEARE. NO. 2
PRESENT OWNER UNKNOWN

Perhaps to the Cromwellian spirit that moved the painter Zincke while engaged upon his task is due the fact that this Shakespeare is extraordinarily Puritanical in mien and expression—a sort of psalm-singing Roundhead, and might have been intended for a chaplain in Ireland's regiment. This characteristic is retained in the steel engraving made of it by Edward Smith for *The Union Shakespeare* which was published by Robert Jennings in 1829, suppressing, of course, the foolish horticultural decorations which disfigure the picture, and which were intended, as in Zincke's other achievements, as much to justify the verses as the verses were meant to justify the picture. The plate is a good one, but lacks, equally with the picture from which it was engraved, all fire, sincerity and dignity, all of the qualities which could save it from being otherwise than ridiculous as a portrait of Shakespeare.

While I was searching for this picture a letter reached me from Mr. Edward Horn, of 35, Marlowes, Hemel Hempstead, describing a portrait in his possession, a painting which was plainly identical with the Winstanley picture: but on his bringing it to me for examination, I found from its size—16¼ in. by 14¼ in.—that either it was a copy (perhaps the copy which the owner had ordered nearly ninety years before), or else that Winstanley's original description, "life size," was loosely made. It corresponds in every detail with the original picture, with its trivially-imagined ivy and the rest, and its childish laurel leaves. It is painted on unquestionably old canvas,

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PORTRAIT OF A LADY

BY R. EARLOM

AFTER G. B. CIPRIANI

which has been re-lined and nailed to the stretcher. A red tone of carmine colour has been added to the cheeks, which are almost hectic; and the beard and moustache, a rich chocolate in colour and felt-like in texture, curiously unsuggestive of hair, discredit the picture. This modern disfigurement I supposed to have occurred when the picture was cleaned by Mr. Osborne, of St. Albans, about the year 1892: but the restorer denied having done anything to it beyond a careful removal of dirt and varnish. It is always likely that when a restorer removes old varnish from an old picture the more recent paint, added to a "fake," comes off as well and has to be replaced, so that if the restorer is not a skilful artist, the parts he has to restore will be very badly done.

The history of the picture is brief but clear, and carries it back to its original ownership. It was bought it 1892 for a sovereign by Mr. Horn from a retired military officer, Mr. John Chater, who had acquired it a few days before at the sale of effects of the late Mrs. Winstanley, then a well-to do lady living at Hemel Hempstead. Mrs. Winstanley was described as "the last of her line," and as the widow of the prosperous Liverpool auctioneer who is the central figure of the little comedy here set forth.

The inscription on the picture, not easy to decipher in its darkened condition, I now accurately transcribe:—

As Hollie, — Ivie, — Misseltoe
Despite of chillinge Envie so
Then let y^t ever livinge laurel beare

Defie the wintrie blaste
thy well earn'd fame shall laste
thy much beloved name
O Will: Shakspeare.

B. J.

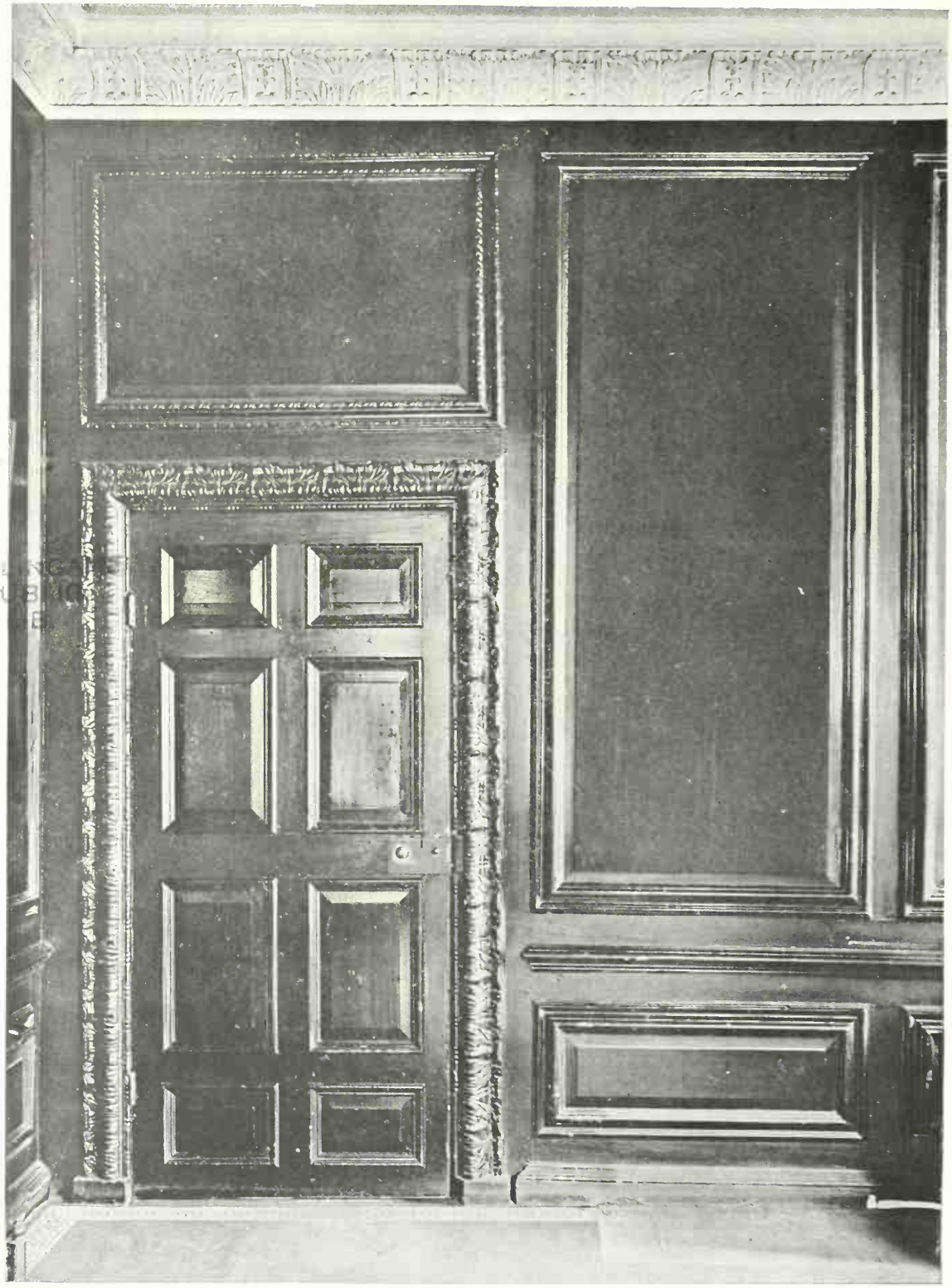
It is noteworthy that the "J" of the "B. J.," Ben Jonson's initials, so frequently appended to the effusions which Green wrote for Zincke, in imitation of the genuine initialled lines beneath the Droeshout print in the folio edition, was once or twice mistaken by Zincke, who, failing to understand the original Italian old-faced type, took the "J" with a bar through it to be an "F," and so painted it.

Now, there is another, an affiliated portrait, so to speak, in existence; it is in all probability the third portrait alluded to by Brockedon and repudiated by Winstanley—a denial which, in the circumstances, we cannot be blamed for accepting with reserve. It is an upright picture, of which about a fifth at the lower portion is devoted to the Holly inscription, which is worth reprinting on account of its variants:—

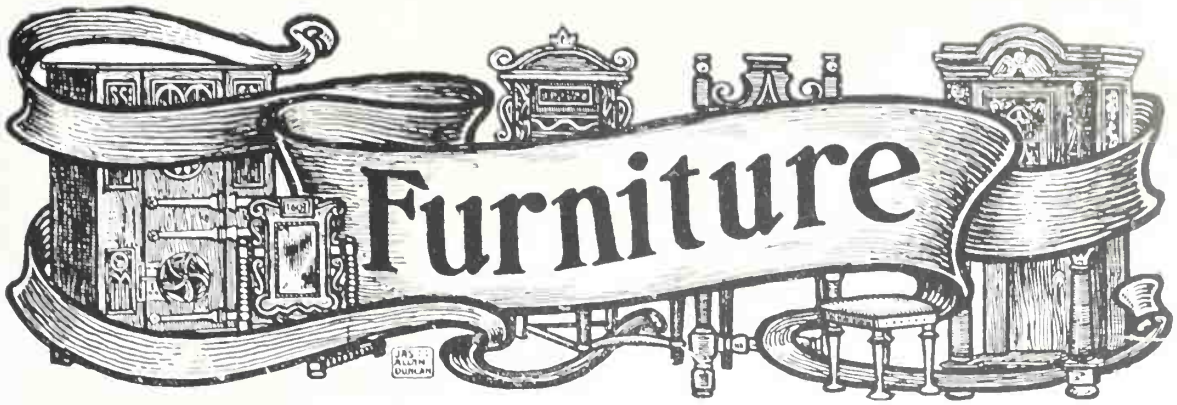
As Holye—Ivie—Misletoe
Defy the Wintrie blaste,
Despite of chillinge Envie so
Thy well earnd name shall laste.
Then let the ever living laurel beare
Thy much beoved name, O Will^m Shakespeare.
BEN JOHNSON.

Here we have not only the bold printing of Ben's name in full, but the early and rare spelling of the surname, which must have been introduced rather from ignorance than design. The portrait is a more serious one in conception than the other, although in painting it is coarse and in texture more like gouache or pastel. To the expert eye it is an obvious fabrication. It represents a figure of some dignity nearly front view, slightly inclined to the left, wearing a "wired band," à la Droeshout portrait, edged with lace à la Janssen portrait. The dress is dark, without a collar, and four large buttons show in front, the figure being seen to just below the armpits. In the upper left corner of the background appears Shakespeare's shield, without the motto, and on the right "AD: 1601"—that is to say, when the poet was thirty-seven years of age. But it must be admitted that the picture represents an older man, and that the fabricator might have been better advised in his choice of a date. A photograph of this picture is in the Print Room, British Museum.

The Winstanley portraits, it will be seen, as the result of this examination, have no intrinsic value; but as the objects of erstwhile public discussion in a journal of high repute, and of possible future embarrassment or doubt, or factitious value, they may be held to deserve a complete record, when regarded as material for complete and final investigation.

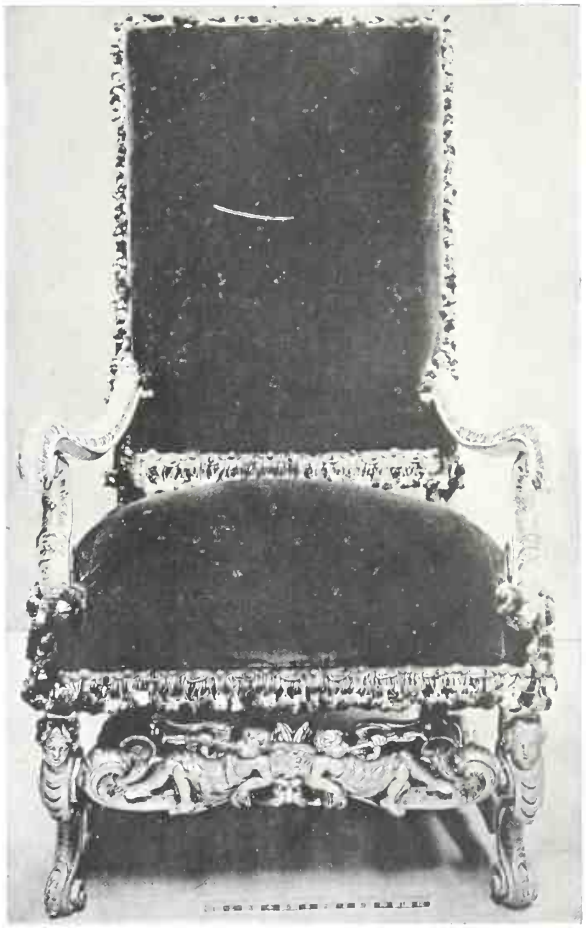


LATE STUART DOOR AND PANELLING FROM NO. 15, BUCKINGHAM STREET, ADELPHI—A STREET BEGUN IN 1675



The Years of Walnut Stuart Walnut (1660-1688)
Part II. By Haldane Macfall

In the last article we saw the chair of Charles the Second's day evolving to the year 1670. In the "Five Crown and Ten Feathers" chair that illustrates the end of that article, it is well to note a little detail which shows this chair to have been made somewhat later than the date at which its general form came into fashion, which was about the year 1670. If the student will turn back to the chair he will notice that where the scrolled leg continues into the corner of the seat it does not join that corner directly as it should at this date, but is topped with a turned ball. This union of the scrolled leg with the square block of the top of the leg that fits into the corner of the seat is a late Charles the Second detail, and is of about the last five years of his reign (1680-1685); and it preceded a very marked change of fashion in the setting of the leg into the seat of the chair, to which I shall presently have to call attention as being characteristic of the legs of James the Second chairs and of those of King William's days that follow.



UPHOLSTERED CHARLES II. CHAIR, 1670-1675, CARVED GILT AND PAINTED
MADE FOR SIR DUDLEY NORTH, OF GLENHAM HALL

But to get back to the year 1670. The first half of Charles the Second's reign saw the Merry Monarch under the supremacy of Nell Gwyn and the "fair Castlemaine." The gentle influence of Nell Gwyn and the violent influence of the grasping and rapacious Barbara Villiers, known as "the fair Castlemaine," were prodigious. The other several mistresses of the king vied with each other to outdo the extravagance of "Castlemaine," but did not so dominate Charles's will. The king had brought the social habits of the Grand Monarque with him into England; for, be it remembered, Louis the Fourteenth glittered over Europe as King Sun. And with the fashions Charles brought over also Louis's morals and code of conduct—the bevy of splendid and extravagant mistresses being of the essence of the fantastic business; and the "acknowledged mistress" a recognised

WALNUT SEAT OR LONG STOOL, SHOWING FRENCH LEG AND FOOT OF 1680: AND STOOL CARVED AND WITH CUSHIONS, HARDWICK HALL

personage of the court. The Castlemaine set the mode in the elaborate furnishments of the rich houses of the Restoration years from 1660 to about 1670.

This supremacy of the king's mistresses at Court created an extraordinary state of affairs. They not only were publicly acknowledged by the king, and formally accepted by the court, but they were given high place amongst the nobility, and they outshone the queen and the princesses of the blood royal about the court, and almost wholly set the fashions and created the public taste. They one and all kept up the most elaborate state, and indulged in luxury and pleasure to a degree that was simply astounding. But they were about to surpass themselves. Nell Gwyn had her extravagances, to be sure, and the famous silver bed was not the least of these amidst the richness of her surroundings in her great house in Pall Mall, where the Service Club, known as the "Rag," now stands. Nell's extravagances, indeed, were of no mean order: but this witty and brilliant actress had a real affection for the king, and was the sole favourite that was liked by the nation. In strong contrast with her was the rapacious and violent Barbara Villiers, an aristocratic but foul-mouthed termagant who knew neither fear nor shame nor restraint of any kind and who is known to have squeezed forty thousand pounds and more in some eight months alone from the easy-going king. But an era of even wilder extravagance was about to dawn at Court, and to spread throughout the great houses of the land—a state of affairs such as our country has never seen repeated. The Grand Monarque, with astute eyes, seeing Charles's weakness, now put forward a beautiful Frenchwoman, one Louise de Quéroualle or Keroualle, to seduce the king and win him to French interests. It was in 1670 that Charles first saw her, and immediately came under the sway of her blandishments. She was supported royally by the French king, and by the year 1675 Louis was free from all danger of the English coming to the assistance of his enemies, for de Quéroualle was absolutely dominant at the English Court, and in supreme power, having wholly ousted from the royal favour "the fair Castlemaine," whom the king had created Duchess of Cleveland. Louise de Quéroualle had borne the king a son, created in 1675 Duke of Richmond, and had herself been created Duchess of Portsmouth two years before—in 1673. She exercised unbounded influence over her royal lover. She made England her plaything. She was as rapacious and as extravagant as the Castlemaine whom she dispossessed. Charles the Second had begun his government over England with a sanity and grip of affairs that promised well for the nation and for himself—even attempting to reconcile the Puritan clergy and the Church party, and to unite them: but the desire for revenge of the Church party and the hatred of the Court families soon made it clear that he must take sides: and knowing that, in this case, he must be independent of the Parliament, he decided to rely on the King of France. He sold himself to Louis for £60,000 a year, shrugged his shoulders at his throne, and gave himself up to a life of ease. De Quéroualle, the spy of Louis, became all powerful—she was Charles's line of escape to France if danger threatened at home. De Quéroualle not only bled the king, but, for her faithful services to Louis of France as supporter of his interests in England, she received the French Duchy of Aubigny, with the revenues of that territory, together with a large pension. That the splendour of her style of living at Whitehall far outshone that of the queen, have we not the comments of the worthy Evelyn in his *Diary*, where

SQUABBED WALNUT SEAT OR LONG STOOL, WITH S-SHAPED TERMINAL LEGS OF 1680

he speaks of the Duchess of Portsmouth's rooms: "Following his Majesty this morning through the gallery, I went with the few who attended him into the Duchess of Portsmouth's dressing-room within her bedchamber, where she was in her morning loose garment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her: but that which engaged my curiosity was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and re-built to satisfy her prodigality and expensive pleasures, while her Majesty does not exceed some gentlemen's wives in furniture and accommodation. Here I saw new fabric of French tapestry, for design, tenderness of work, and incomparable imitation of the best paintings beyond anything I had ever beheld. Some pieces had Versailles, St. Germains, and other palaces of the French king, with huntings, figures and landscapes, exotic fowls, and all to the life rarely done. Then for Japan cabinets, screens, pendule clocks, great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number, besides some of his Majesty's best paintings. . . ."

Now La Portsmouth naturally brought with her the extravagant taste of the France of Louis the Fourteenth. The other mistresses, not to be outdone, forthwith essayed to outshine her; the courtiers and great nobles vied with the mistresses; and the gentry were soon hard at it trying to come as near as they best could to the mode at Whitehall. The business was not now, therefore, as at the beginning of the reign, confined to the Court and courtier families: but was soon widespread. And English furniture, when Louise de Quéroualle came to power, at once showed the marked emphasis of the French style which she brought with her from Versailles, with its greater sense of colour, in the changes which swept through the furnishments of the English homes of the rich so noticeable in or about the memorable year of 1675, and which soon made themselves felt in the houses of the gentry and of the well to-do burgesses throughout the land. Indeed, the sixty thousand pounds a year for which the Merry Monarch sold his kingship and the nation's honour to Louis of France was soon but a part of the treasure filched from him by the reckless furnishments of the handsome establishments raised by his several mistresses.

Louise de Quéroualle, as we have seen, came into the king's life about 1670. At once the French influence showed itself, the form of the caned chair took on the scrolled leg, and the carved framework that held the canework in the back was largely made in the oval French shape.

The new tendencies set in apace, and five years afterwards, with "the Portsmouth" in supreme power, we have the flood of vast changes of the memorable year of 1675 that was to mean so much for the English home. For it was in 1675 that marquetried furniture came to us, that lacquer began for us, that the "flat serpentine stretcher" came in, that the brass "drop handles" and brass key-plates to drawers appeared, about all of which I shall have much to say later on. But, above all, it was "the Portsmouth" who started the most marked developments in the English chair.

1675.

Now, whilst these vast changes, that set in throughout the walnut furnishments of the very rich houses

UPHOLSTERED DOUBLE-CHAIR OR LOVE-SEAT, AND STOOL, 1675-1685, PART OF A SUITE SAID TO HAVE BEEN PREPARED FOR THE RECEPTION OF QUEEN ANNE AT FORDE ABBEY—OAK, PAINTED BLACK, WITH MORTLAKE TAPESTRY

that were striving to outshine in splendour the households of the king's extravagant mistresses, were essentially of the palatial order of things, and from their great cost were bound to remain so, they rapidly affected the more homely design and style in the houses of the ordinarily well-to-do, and soon changed the whole character of English furniture throughout the land. It is therefore necessary to consider them in detail, especially with regard to the evolution of the chair.

The year 1675 saw the general use in the bedrooms of the rich of handsomely upholstered chairs at the same time that these now very important rooms, with their more or less drawing-room habits, were being richly furnished with cabinets and other fine pieces. These upholstered chairs of Charles the Second's mid-reign that spread into use in the houses of the well-to-do by the end of his reign (1675 to 1685) consisted of the back and seat being wholly padded and upholstered, which took the place of the earlier caning—back and seat being fringed with typical Carolean fringes. The covers were generally of velvet.

It will be seen that the bedroom of an important

country house would now have a rich and comfortable appearance, with its handsomely upholstered chairs and tall bed, its high gilt mirrors, its marquetry or lacquered cabinets and chests of drawers, with the tapestry wall-hangings for their sumptuous background. In fact, the bedroom was the room of fashion.

These upholstered bedroom chairs would often be made in sets, and generally covered with velvet to match the hangings of the bed, as we see by the old inventories. At first the woodwork of the arms and legs of these chairs was heavily carved, and often gilt; but, as Charles the Second's years ran out, the woodwork became smoother and simpler, and the scrolled arms took to curving outwards.

With this upholstered chair of 1675 came into the houses of the very great the double-seated chair or "settee," or, as it was later called, the "love-seat," with carved arms, legs, and stretchers like those of the upholstered chairs of the time.

The "day-bed" also began to yield up its caned seat and head-rest to upholstered padding.

The stool remained the seat in the dining-room throughout Charles the Second's years, and was, even in William the Third's day, the usual seat at table in the ordinary home of the well-to-do. It followed the style and fashions of the chairs of the day, the year 1675 bringing in the upholstered dining-room stool as it brought in the upholstered bedroom chair. The stool, and the long-stool or seat, was set against the walls of the anterooms and passages of palatial houses, taking the place of the chests and coffers that had, in Jacobean days, been used as seats.

In 1680 came the "French leg and foot" to the chairs, seats, settees, and stools, from Louis the Fourteenth's court. This "French leg and foot of 1680" was in its upper part (where it was set under the seat against a square block) an outward or an inward curved C-shaped scroll; but, instead of the lower half being an opposite curved C-scroll to complete the S, it was straight, ending in an octagonal bun-foot. It will be noticed that the framework that holds the seat is now very smooth in its forms, broken here and there with beautiful low carving in reserved spaces, strongly suggesting what picture-dealers call a Lely-frame or Kneller-frame. This low relief carving in reserves is very typical of the last five years of Charles the Second's reign (1680 to 1685). These chairs, seats, and stools, with the "French leg and foot of 1680," carry a handsome squab.

In this same year of 1680 also came the very marked S-shaped leg, as we see in the rare silver tables that have come down to us, and the London hall-mark upon which give us their exact date. This S shaped leg, usually set corner-wise under the table-top or chair seat, generally rested on the ends of flat serpentine stretchers, under which they ended with bun-like feet—these serpentine stretchers sweeping inwards towards the centre under the table, thus freeing the ankles and instep of such as sat at them from being inconvenienced. The S-shaped legs are also very typical of Charles the Second's last five years (1680-1685), though they are occasionally to be found on tables as late as William the Third's later years.

In and after this year of 1680 the stretchers to stools and chairs are often of an "up-and-down" serpentine form, with a turned "finial" in the centre where the stretchers meet.

Another marked tendency towards Charles the Second's last year was the replacing of the caned space of the back with three heavily carved upright splats. This French fashion greatly developed after his death.

HIGH-BACKED WALNUT FRENCH DINING CHAIRS, JAMES II., 1685-1689, WITH UPHOLSTERED SEATS
FROM OLD PALACE, RICHMOND

JAMES II. (1685–1688).

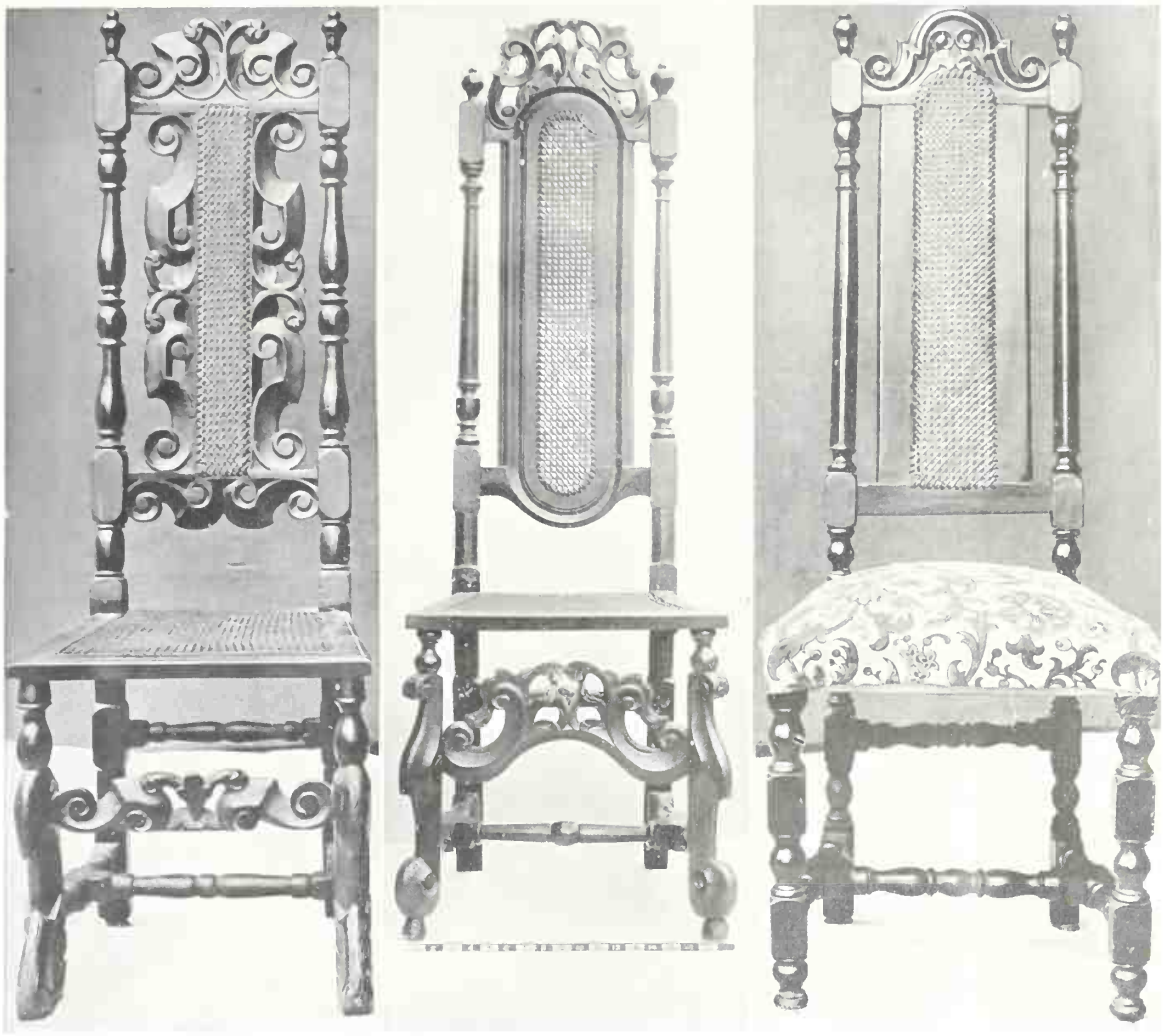
Though James the Second's reign was a very short one, there was a marked development in furniture. The year that Charles II. died and James II. came to the throne saw the French king revoke the Edict of Nantes; and the flower of French craftsmanship poured into London.

In the year 1685, with the coming of James the

HIGH-BACKED CANED WALNUT DINING CHAIRS, JAMES II. 1685-1689 BY KIND PERMISSION OF HORATIO P. FENNER, ESQ.

Second to the throne, there appeared a very distinctive chair, often called the "tall-backed French chair." This can never be mistaken for a Charles the Second chair. It has several marked characteristics. It was the step towards a very great development in the English chair.

After the Merry Monarch passed away, suddenly, in an apoplectic fit, the Court became somewhat more sedate, and an effort was made by his brother, James the Second, to control the wild extravagance and the open profligacy of Charles's days, and to set a curb upon the reckless spending of the public monies by the host of the king's mistresses and dissolute courtiers. And whilst James himself did not set the best of examples, he at least chose the ugliest women in the State for his favour, and gave the part they played an almost religious air. As if in answer to this desire, a somewhat more severe style of furniture showed itself. However, whether the unhappy, tactless, and bigot James intended to rule more simply than his merry brother or not, with his coming to the throne there came into the English dining-room of the wealthy the tall narrow-backed dining-room chair that is called by his name. It is without arms, has a very narrow high back, and an upholstered seat. Stools, however, were still largely used as seats at table. These high narrow-backed French dining-room chairs of James the Second's days were made in sets. The back, between the two outer uprights, takes on a very significant form which should be closely noted. It will be seen that the heavily carved framework between the two outer uprights does not hold caning as a rule, but has, instead of the caning, a handsomely carved piece of wood which will soon develop into the carved "splat" so characteristic of William the Third's days to come, and thence into the smooth Dutch splat of the reigns that follow. Now these three carved pieces of the back are topped by an elaborate and high cresting which becomes the upper part of the framing pieces. This cresting is set between the outer uprights of the back, which in James the Second's day are now no longer twisted, but turned in baluster fashion. This setting of the high cresting of the top rail between the balustered



HIGH-BACKED DINING CHAIRS, JAMES II., 1685-1689

outer uprights is known to makers as being "tenoned within the uprights."

Alongside this high narrow-backed James the Second French dining-chair with the upholstered seat, the caned chair developed the same tendencies towards the high narrow back, the seat and back being caned; but the caning of the back, being very narrow and high, has a long effect quite unlike the caned space of the Charles the Second chairs; and the framing wood that holds this caning is much simpler, and relies more upon groovings along its length than upon carving for its decoration; whilst its outer uprights, like those of the contemporary "French chair," are baluster-turned.

All these tall narrow-backed James the Second chairs display a tendency towards the end of his short reign, which rapidly developed during the first years of William and Mary, into what seems a very simple addition—*the cresting top-rail was set on to the top of the baluster-turned outer uprights.* A significant change at once sets in as regards the whole back of the chair; for we get thereby what amounts to a "splat" between the outer uprights, the cresting rapidly tending in William and Mary's early years to become the top continuation of those uprights.

Before leaving the high-backed James the Second chair, it is well also to note that the leg is set *under* the framework of the seat, being joined to it by the "knobbed union with the seat rail of 1685."

Miscellaneous

Old Bronze Mirrors

By H. A. Heaton

Verdigris, dust and bronze!
And here and there a few scratched lines!

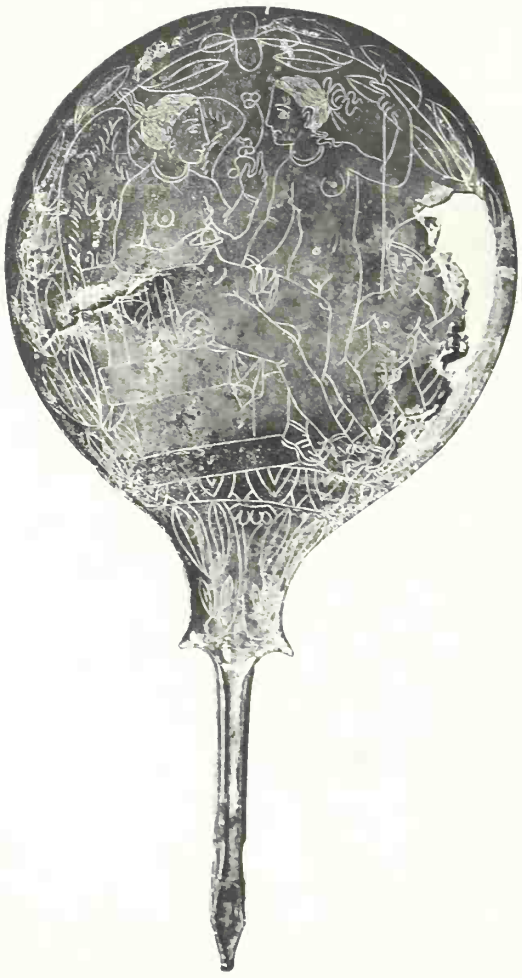
But these few lines were made with the burin of a master-hand. They were engraved on the mirrors of the ancients, and their duty is not yet done, for having reflected, more or less faithfully, the lovely faces of the Etruscan ladies of fashion, they now, even though old and rusty, reflect the arts and mythological conceptions of a byegone age, and thus supply an important link in the chain of history.

Etruscan Mirrors.—In the Etruscan Court of the British Museum there are some ancient bronze mirrors engraved with spirited designs, mostly taken from mythological sources. Some of them represent groups of figures, in which the Etruscan Lasa, Venus, and Aeneas are chiefly prominent. Occasionally one comes across mirrors with martial scenes represented, where two warriors are in combat—a few bold facial strokes portraying a world of hatred and revenge (Nos. i. and ii.).

Naturally, the almost exclusive use of mirrors by women rendered scenes of war inappropriate: consequently we are confronted by a large number of mirrors representing ladies at their toilet—Satyrs and Menads and household genii, possibly the Cabiri. The labours of Heracles were often reproduced; also incidents in the story of Helen.

These mirrors were supported by elegant handles fitted with a stand, so that one could hold them in the hand, or rest them on the table.

Most of the Etruscan mirrors consisted of a thin disk of bronze, slightly convex on one side, and highly polished, rather larger than the hand-mirrors of to-day. Specimens have been found large enough to reflect the whole figure. The most marked feature about these mirrors is the design incised on the back. Now these designs portray unmistakeably Greek influence. Neither have we far to go to trace the source of that influence. The same subjects are to be seen on the Greek terra-cotta vases of the period, *i.e.*, a little before 400 B.C., when most of the Etruscan bronze mirrors were made (No. ii.).



No. I.—Etruscan bronze mirror, Lasa, Venus and Aeneas. British Museum

Although the Etruscans borrowed from the Greeks, they yet imprinted the stamp of their own nationality on their works of art, and introduced their own gods into the mythological field of bronze, often adding Etruscan letters and orthography. Thus we have the heroes of Etruria, Aelius and Caelius Vibenna, and, of course, Lasa. Perhaps one of the most beautiful mirrors of this period is one representing Leucas and Corinthus (*Monuments Grecs*: 1873, pl. 3).

Oftentimes these mirrors had circular bronze cases with subjects in répousse. One, silvered over, representing Eros is now in the British Museum.

It would appear that these mirrors were usually held by attendants, for on several old bronzes they are thus depicted. We are most of us familiar with Sir Frederick Leighton's frescoes in the South Kensington Museum representing Peace and War—in one of these a lady is regarding herself

No. II.—ETRUSCAN BRONZE MIRROR TWO WARRIORS IN COMBAT (BRITISH MUSEUM)

in a mirror held by a beautiful young girl. It would seem that the ladies of Rome were wont to recline on cushions whilst regarding their faces in mirrors, for in a bas-relief in the British Museum a Roman lady is thus engaged.

About 500 B.C. the mirrors were somewhat archaic in style. One from Sunium in Attica, now in the British Museum, is quite plain, its only ornament consisting of a stand composed of a female draped figure, about whose head two cupids float, whose wings are attached to the spiral decoration at the base of the mirror.

These archaic mirrors are few in number from Etruria. It would seem that the ancient Etruscans did not indulge in the luxury of richly engraved mirrors prior to 400 B.C. These were made at Corinth Praeneste (Palestrina), a Latian town, and many of them found there contained inscriptions in early Latin.

The plain mirrors of the Greeks and Romans show the marks of conquest, for wherever the winged-horse and the eagle standards prevailed, these mirrors are found to tell the tale. Thus, in Cornwall, such a mirror was unearthed, enriched with a Celtic pattern, the form and substance of which had been borrowed from their conquerors. This mirror is now in the British Museum. It bears the impress of native manufacture in its handle.

Greek Mirrors.—Whereas from Etruria there are now existing about a thousand bronze mirrors, there are only about a dozen specimens or so of purely Greek workmanship to be met with, and these chiefly from Corinth. They are, however, infinitely superior in design and skill (No. iii.). The chief point of distinction lies in the cramped effect of some of those of Etruscan design, chiefly due to the adaptation of subjects taken from the centres of pediment sculptures on temples and from the Greek terra-cotta vases, especially the shallow paterae—such subjects as Peleus carrying off Thetis, rendered in Etruscan mirrors as Heracles with bow and club. In these the figures diminish in scale towards each side, according to the narrowing circle of the mirror.

Divination Mirrors.—Occasionally mirrors were used in Greece for the purposes of divination. Pausanius testifies to this custom (vii. 21, 5). At Patras the mirror was let down into a well; it remained there for some little time, and when pulled up it was expected to show the face of the suffering person for whose sake the curious ceremony took place.

No. III.—MIRROR CASE (3RD CENTURY B.C.) MAENAD DANCING BEFORE ALTAR OF (EROS) PHILOPAI FROM CORINTH (BRITISH MUSEUM)

No. IV.—THE LADY SEIANTI THANUNIA RECLINING, WITH A MIRROR IN HER HAND (2ND CENTURY B.C.) (BRITISH MUSEUM)

Egyptian Mirrors.—Egyptian bronze mirrors bear a certain similarity to those of Greek manufacture; they were, however, flattened at the top, and the small amount of ornament used in the handles generally bore reference to the lotus and the papyrus. The Egyptians mixed their bronzes for mirrors and other costly utensils with gold and silver; they sought to refine and beautify the everyday things of life, even the most humble, so that with them "Use and Beauty" went together. Thus a cooking-pot would have feet shaped like those of a lion, and the disk of a bronze mirror would be formed like a lotus leaf, while its stem would serve as the handle.

When that wonderful discovery was made of the mummy of Queen Aah-hotep, with all its accompanying jewels, a bronze-gilt mirror was found, of beautiful workmanship; it was fitted with an ebony handle, relieved with a lotus in chased gold. It was intended for the use of this exalted personage in the next world. Aah-hotep was the wife of Kames, a king of the seventeenth dynasty, the reputed mother of Ahmes I. Towards the close of the twentieth dynasty some robbers attacked the Theban Necropolis; they burned the royal mummy before despoiling it of its jewels; but ere they could finish their ghastly task, they were captured and executed. With them perished their secret until accidentally discovered in 1860 by some Arabs.

Oriental Mirrors.—Thanks to the conservatism of the East, certain peoples, especially the Chinese and Japanese, still use hand-mirrors of metal. In China, indeed, bronze mirrors are looked upon with veneration—allusion is made to them in Chinese literature as far back as the ninth century.

Japanese mirrors vary in form and size, generally consisting of a thin disk of bronze, from three to four inches in diameter, of metal known as speculum, with handles cast in one piece. The mirror commonly believed to have been made first in Japan is preserved at Isé: it is held in the highest esteem. There is a tradition that an ancient mirror was given by the Sun goddess at the foundation of the Empire—it is one of the principal articles of the Japanese regalia.

Most of the mirrors are slightly convex, so that the image reflected is correspondingly reduced in size. On the other side the graceful ornamentation peculiar to Japan is to be seen, and inscriptions in bold relief—the rim being raised to the back.

Magic Mirrors.—When a strong beam of light is thrown from the smooth and polished surface of

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MARCELLA.

To the Rt. Hon.ble Lady Caroline Lady Eliz.a Spencer
These Plates after Miniatures of the same Age
Are respectfully inscribed by their most grateful & obed.t Serv.t
J. Shelley

certain mirrors on to a white screen, the raised ornaments and characters on the back of the mirror are reflected more or less distinctly on the back of the screen. This peculiarity was known in China as early as the eleventh century, and such mirrors are sold by the Chinese at ten or twenty times as much as those of a non-sensitive kind.

Mirrors prior to the Sixteenth Century.—From the twelfth to the fifteenth century our ancestors used pocket mirrors—for mirrors, such as we know them, were not articles of household use until the early part of the sixteenth century. These pocket mirrors were composed of small circular plaques of polished metal, contained in an outer case, usually of ivory. This was carved in relief, with scenes representing love or domesticity, hunting, and games—or the subjects of the day, from history, poetry, or romance.

Neither was ivory alone employed—costly jewels, gold and silver, enamels, ebony, and other precious substances enriched the outer cases, on which abundant decorative skill and artistic display had been brought to bear.

Ladies wore mirrors attached to their girdles—these, however, had no cover, merely short handles. Mention is made of a silver mirror which was sent to Queen Ethelberga of Northumbria by Pope Boniface IV. in 625. Many of the sculptured stones of Scotland, of the seventh, eighth, or ninth centuries, represent mirrors, mirror-cases, and even combs. There is ample evidence of the use of mirrors in England in early Anglo Saxon times. Sacred history mentions the use of metallic mirrors by the children of Israel (Exodus xxxviii. 8), a use probably adopted from their neighbours, the Egyptians, and St. Paul refers to mirrors of this description in his first epistle to the Corinthians (xii. 12):

> "Now we see through a glass darkly;
> But then face to face."

JAPANESE BRONZE MIRROR

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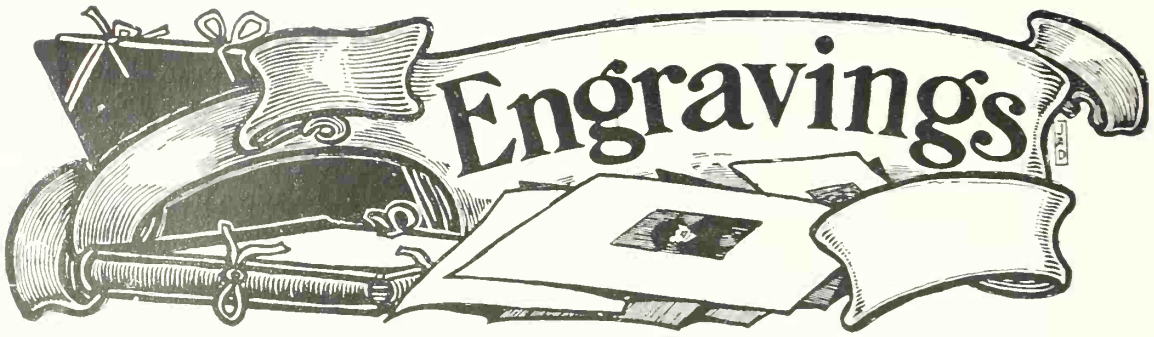


Edward Fisher and His Work

By W. G. Menzies

One of the most eminent of the eighteenth century engravers in mezzotint was Edward Fisher, one of that numerous band of engravers that came from Ireland in the footsteps of McArdell and Houston, and helped towards the revival of what had become almost a lost art.

Fisher was born in Ireland in 1730, a year in which quite an extraordinary number of engravers saw the light, amongst their number being Finlayson, Spooner, Haid and Spilsbury. In due course he was placed as an apprentice in Dublin, the trade chosen for him to follow being that of a hatter. His tastes, however, pointed in another direction, and he soon abandoned the hat-maker's block and turned his attention to engraving. London being the centre of the art, he came to the Metropolis, and it is believed entered the studio of McArdell, where he learnt all the technicalities of engraving in mezzotint. With a natural gift for the art, he was soon attracting attention, and we find a virtuoso like Horace Walpole classing him with McArdell and Houston as early as 1762, when Fisher was little over thirty years of age. "Houston, McArdell and Fisher," says Walpole, "have already promised by their works to revive the beauty of mezzotint."

MISS MORRIS AS "HOPE NURSING LOVE"
BY EDWARD FISHER, AFTER SIR JOSHUA REYNOLDS

In 1766 he was admitted a member of the Incorporated Society of Artists, and between 1761 and 1776 he sent over a dozen prints to the exhibitions arranged under the auspices of that body.

Through the good offices of his master he obtained an introduction to Sir Joshua Reynolds, and before he was thirty was engraving some of the master's finest portraits. Reynolds, as is well known, held McArdell's work in very high esteem, but with the pupil's works he was scarcely so gratified. Reynolds is reported to have said of Fisher that his work was "injudiciously exact," but it must be confessed that this wonderful striving to reproduce every detail in a picture is one of the principal charms about Fisher's prints. They are finished to perfection, and do not lose by the most microscopic examination.

Reynolds, however, at this time was acquiring a freer and bolder style, and Fisher's close attention to the veriest trifle no doubt clashed with Sir Joshua's ideas as to the way in which his portraits should be transferred to the copper-plate.

Fisher's present-day popularity is undoubtedly mainly due to his prints after subjects by Reynolds, and though the number he executed is small when compared with the number engraved by some of his

PAUL SANDBY BY FISHER, AFTER COTES

contemporaries, they are practically all of equal excellence. His Reynolds prints number no more than twenty or thirty, but amongst them are to be found reproductions of some of Sir Joshua's finest canvases.

Lady Sarah Bunbury, a lady whom report says was so admired by King George III. that she might have been queen of England, whose portrait, painted by Reynolds in 1765, astonished the town with its rich colouring and wonderful execution, gave Fisher the opportunity of engraving one of the finest portraits in mezzotint that has ever been executed. It is a full-length print, the lady being portrayed as sacrificing to the Graces. There are two companion prints to it, also by Fisher, one being a portrait of *Lady Elizabeth Lee* and the other a portrait of *Lady Elizabeth Keppel*. All three, it may be remembered, were bridesmaids to Queen Charlotte.

Reynolds's portrait of *Garrick between Comedy and Tragedy*, one of the three works exhibited by Sir Joshua in 1762, gave Fisher another opportunity, his plate being an almost mirror-like reproduction. Reynolds's picture, *Hope Nursing Love*, which in reality is a portrait of Miss Morris, exhibited in 1769, is another of Fisher's most successful plates, whilst another is that in which that frail beauty, Kitty Fisher, is portrayed as Cleopatra dropping a pearl into a goblet. *The Ladies Yorke* is yet another important print by Fisher, after Reynolds, whilst another is that of the beautiful *Mrs. Trafford*, friend of the famous Gunnings.

The male portraits that Fisher executed after Reynolds's canvases are scarcely less important, and include prints of some of the most notable personages in the history of the time. One of the best is that of *Admiral the Hon. Augustus Keppel*, Reynolds's friend and benefactor, which was painted in 1753, and by which Reynolds's reputation was established. Fisher apparently threw his whole heart into the execution of this plate, and it will ever stand as an example of his wonderful mastery of the graver.

The plate of *George, third Earl of Albemarle*, is also a notable plate, as too are the portraits of the *Hon. George Seymour Conway*, *John Lord Ligonier*, and the writer, *Laurence Sterne*.

The work of other artists besides that of Sir Joshua attracted Fisher at different times, and he engraved at various periods plates after paintings by B. Wilson, Nathaniel Dance, Zoffany, Benjamin West, Hudson, Cotes, and Van Loo. His plate of *Colley Cibber*, after the last-mentioned painter, is of considerable interest, as too is that of the artist, *Paul Sandby*, after Cotes. Another is a portrait of *Benjamin Franklin*, after Chamberlin, an original member of the Royal Academy, now almost forgotten.

An especially charming portrait of *Miss Farren*, by

FREDERICK CORNWALLIS, ARCHBISHOP OF CANTERBURY BY FISHER, AFTER NATHANIEL DANCE

Zoffany, was also made the subject of one of Fisher's plates, while he also engraved portraits of William Pitt and King George III.

Fisher's prints offer one important difficulty to the collector. After his death, which occurred in 1785, quite a number of his plates were altered in various ways, which makes their purchase a matter of risk with the uninitiated. "The lettering was erased, and," says Mr. Davenport, "prints made from such plates were sold as 'proofs before letters.' Consequently, if a print is not in itself brilliant, a purchaser should never give a proof price, even if the space for the lettering is blank."

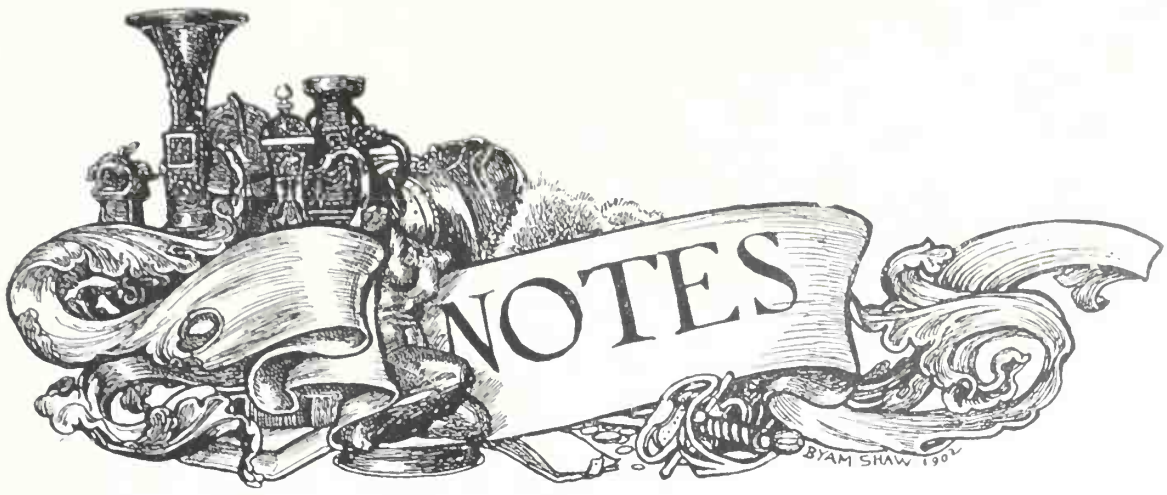
Like most engravers of his time, Edward Fisher published a number of his plates himself at various addresses, including the Golden Head, South Side of Leicester Square, No. 11, Ludgate Hill, and Newport Street, Long Acre. Chamberlin, the artist, of Spital-fields, too, published a number, as too did Bakewell and Parker, of Cornhill, John Bowles and Robert Sayer.

"Fisher," says one writer, "was particularly careful about the colour of his inks. Some of them are almost a pure brown, others a black brown, and others nearly black. The inking of all his plates is most excellent."

The prints reproduced are in the possession of Messrs. Maggs Brothers.

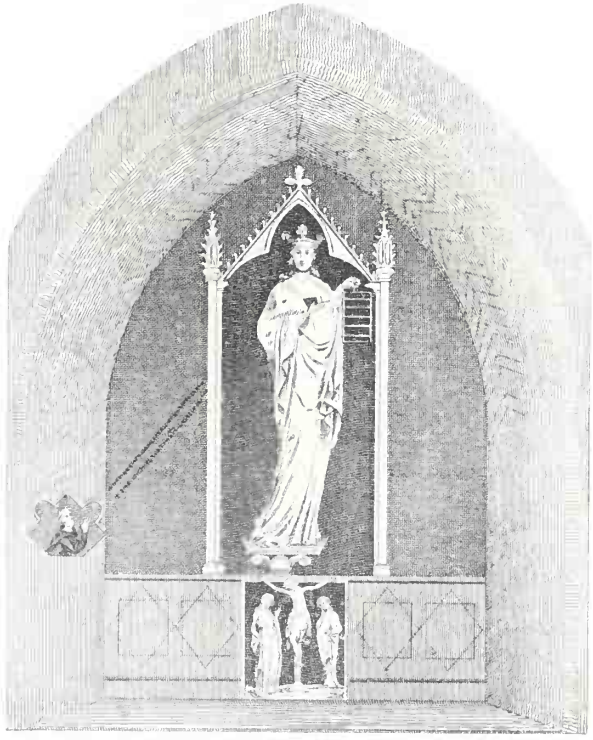
List of Prints by Edward Fisher sold by Auction, 1901-8.

Title.	Artist.	Date.	Remarks.	Price. £ s. d.
Albemarle, Lord George	Reynolds	1901	proof	1 16 0
Bunbury, Lady Sarah	Reynolds	1901	1st st.	120 15 0
Bunbury, Lady Sarah	Reynolds	1901	2nd st.	13 2 6
Bute, Earl of	Reynolds	1901	——	1 10 0
Chatham, Earl of	Brompton	1907	——	9 15 0
Cibber, Colley	Van Loo	1907	——	3 0 0
Conway, Hon. George Seymour	Reynolds	1901	3rd state	6 6 0
Edgcumbe, Lord	Reynolds	1901	p. b. l.	4 6 0
Farren, Miss	Zoffany	1907	p. b. l.	7 5 0
Farren, Miss	Zoffany	1906	e. l. p.	14 10 0
Fisher, Kitty	Reynolds	1907	p. b. l.	78 0 0
Fisher, Kitty, as "Cleopatra"	Reynolds	1901	proof	24 10 0
Franklin, Benjamin	Chamberlin	1904	——	15 15 0
Franklin, Benjamin	Chamberlin	1901	before plate was retouched	4 4 0
Garrick, David	Reynolds	1901	1st st.	102 18 0
Garrick between Comedy and Tragedy	Reynolds	1906	——	8 8 0
Garrick between Comedy and Tragedy	Reynolds	1901	proof	50 8 0
Garrick between Comedy and Tragedy	Reynolds	1904	p. b. l.	10 10 0
Garrick between Comedy and Tragedy	Reynolds	1901	2nd state	18 10 0
Grey, Lady de, and Sister	——	1901	p. b. l.	12 12 0
Hope nursing Love (Miss Morris)	Reynolds	1906	——	10 15 0
Hope nursing Love (Miss Morris)	Reynolds	1906	3rd state	1 14 0
Hope nursing Love (Miss Morris)	Reynolds	1902	1st state	75 12 0
Hope nursing Love (Miss Morris)	Reynolds	1903	2nd state	47 5 0
Keppel, Hon. Augustus	Reynolds	1901	2nd st. whole length	6 0 0
Keppel, Hon. Augustus	Reynolds	1901	three-quarter length	10 10 0
Keppel, Lady Elizabeth	Reynolds	1907	p. b. l.	60 0 0
Keppel, Lady Elizabeth	Reynolds	1903	1st pub. state	42 0 0
Keppel, Lady Elizabeth	Reynolds	1902	2nd state	24 3 0
Keppel, Lady Elizabeth	Reynolds	1901	2nd state	29 10 0
Lee, Lady Elizabeth	Reynolds	1901	——	12 0 0
Lee, Lady Elizabeth	Reynolds	1905	2nd state	8 18 6
Ligonier, Viscount, on Horseback	Reynolds	1906	——	2 15 0
Ligonier, Lord	Reynolds	1903	p. b. l.	22 1 0
Morris, Miss, *see* Hope nursing Love				
Nutbrown Maid	Cotes	1907	——	9 0 0
Oldfield, Mrs.	Richardson	1907	2nd state	5 10 0
Rockingham, Marquess of	Reynolds	1904	e. p.	6 16 0
Rose, Miss, as "Tom Thumb"	Berridge	1907	——	8 0 0
Sandby, Paul	Cotes	1906	——	7 5 0
Sterne, Laurence	Reynolds	1907	1st state	12 0 0
Stafford, Marquess of	Reynolds	1902	——	1 0 0
Trapaud, Catherine	Reynolds	1907	before Bowles' address	10 5 0
Trapaud, Catherine	Reynolds	1903	1st state	22 1 0
Yorke, The Ladies	Reynolds	1907	——	17 10 0
Yorke, The Ladies	Reynolds	1904	1st state	37 16 0
Yorke, The Ladies	Reynolds	1903	2nd state	21 0 0
Yorke, The Ladies	Reynolds	1901	unfinished state	27 15 0



The Oldest Picture in English Art

FEW visitors to Westminster Abbey are aware that among the many treasures and interesting relics that it contains is the oldest picture in English art. Probably not many know indeed of the existence of the Chapel of St. Faith in which it hangs, which has recently been opened to the public, and set apart for private prayer. This exquisite little chapel is a lofty chamber with a groined roof, occupying the space between the south transept and the chapter house, and is entered by a doorway in the south transept wall. At the western end of it is a high gallery, by means of which, in olden times, when the Abbey was also a monastery, the monks passed from their dormitory to attend nocturnal services in the church, descending by a spiral staircase into the south transept. The ancient windows of the chapel are all built up now, except the one in the western wall, and this dimly lighted little sanctuary in the remote and deeply peaceful corner of the great abbey is a favourite place for those who know it to find repose from the rush and turmoil outside. On the eastern wall, above the altar, hangs a faded old painting of a life-size female figure in loose flowing draperies, over which her long dark hair falls. The background is a dark red. Abbot Ware, in his *Customs of the Abbey*, says that this is St. Faith, one of the earliest martyrs to be put to death during the persecutions of the Christians under the Roman Emperors. It is undoubtedly the oldest existing English picture. Underneath it is a painting of the Crucifixion, and to the left a small picture of a Benedictine monk in an attitude of prayer, holding between his hands a scroll with a Latin inscription, which may be translated: "O sweet virgin, deliver me whom deep guilt oppresses, and cause me to be at peace with Christ; blot out mine iniquity." The theory that this picture was the offering of a penitent monk has been put forward; but Professor Lethaby, in his *Westminster Abbey and the King's Craftsmen*,



ST. FAITH WESTMINSTER ABBEY

asserts, after long research, that it formed part of the altar-piece executed at the command of King HenryIII. by his "beloved painter," a Benedictine monk named William of Westminster, who portrayed himself in the kneeling monk. Henry III. was the builder of the Abbey during the years 1245 to 1272, and was a great patron of art, so this solution of the question of the picture's history is probably the right one. Its great antiquity is certain, for Abbot Ware speaks of it six and a half centuries ago, when he was Abbot of Westminster in 1277, and its colours were new and fresh. Everyone should see the portrait of St. Faith—the earliest example of the art of painting in England, which shows that it flourished side by side with that of church building, in which we so excelled in the thirteenth century, and should look upon the face of the kneeling monk—the mediæval artist who executed the three pictures—for he was a craftsman of no mean order.

Gods and Goddesses

Five pictures of the "Dog of Fo," executed in that ivory-like porcelain called by the French "blanc de chine," appear in our first illustration. They afford examples of the Chinese power of imitation, for in early days porcelain was not so much appreciated for its own beauty as for its adaptability in representing things of superior merit, such as ivory and jade. Jacquemart thus describes "the Dog of Fo" (or lion) of the Corea, which has its feet armed with claws, a grinning face with sharp teeth, and a curly mane: its general aspect would cause it to be taken for a lion modified by Oriental fancy. Old curiosity hunters call it a Chimera. The Dog of Fo is the habitual defender of the thresholds of temples and of Buddhic altars; it is very often represented. Not infrequently it is mistaken for the Unicorn or Ki-lin, an animal foretelling good, "which in Chinese paintings it somewhat resembles, but the latter having hoofs instead of claws, and a single horn protruding from its forehead, should, by these characteristics, be easily distinguished."

The female figures in our second illustration show the Goddess Kouan-in depicted in a variety of attitudes. Mention is thus made of her in the *Middle Kingdom*. "There are many grounds for supposing that their (the Buddhists') favourite Goddess Kwan-yin, *i.e.*, the 'Hearer of Cries,' called also 'Holy Mother, Queen of Heaven,' is only another form of our Lady." While Jacquemart alludes to her

GROUP OF ORIENTAL GODS AT WEALD HALL

GROUP OF ORIENTAL GODDESSES AT WEALD HALL

as "a graceful veiled female, with downcast eyes, sometimes sitting and holding the sou-chou (rosary), at others, carrying a child and leaning upon a stag or the sacred bird." Such-like gods and goddesses make both an interesting and valuable collection. The present subjects belong to Mr. C. J. H. Tower, of Weald Hall.

"Jewellery" By H. Clifford Smith (Methuen & Co. 25s. net.)

THE propensity to beautify the body with ornaments belongs to human nature, whether in a state of primitive barbarism or advanced civilisation. The lady of to-day wears a necklace which has no essential difference from the string of periwinkle-shells found in the cave of Cro-Magnon and worn by some maiden dim centuries ago when mammoths stalked the land. The making of jewellery is not only perhaps the oldest but the most universal of the applied arts. Jewels are common to every country and every class; they play their part in the great events of life, in courtship, marriage, and death, in festivals and ceremonies of every type; their history teems with romance. So far the only important books dealing with the general history of jewellery have come from the pen of French and German writers, and an authoritative work in English upon a subject which has special fascination not only for the connoisseur, but for the student of human nature, has long been needed. This want Mr. H. Clifford Smith has supplied in a book which shows infinite patience and a whole-hearted love of research. His is not, like so many art books of to-day, a hotch-potch of old material served up with a fresh sauce, but is the outcome of original study by a connoisseur with thorough knowledge and genuine love of his subject.

Mr. Clifford Smith has wisely confined himself to jewellery in the sense of personal ornament, whether made for pure decoration, such as the pendant, or for useful purposes as well, such as the brooch. With objects of precious material set with gems, but not employed for personal adornment—with *grosseria* as opposed to *minuteria*—he is not concerned. There was a choice between two methods of procedure. One was to trace separately the complete development

of individual classes of jewellery, following the changes which each has undergone through various periods of civilisation. The other—the historical method—was to examine side by side all the different types of jewellery of the particular period to which they belong. There are difficulties about either plan, for periods and fashions naturally overlap; but the historical method, which has been pursued, allows for fuller and more scientific investigation of style and craftsmanship. Those who wish to follow the entire history of a single branch of jewellery—brooch, ring or necklace, for instance—can readily do so by reference to the very full and excellent index at the close of the book. The work falls into four main divisions. The first deals with the jewellery worn during classical times and until the ninth century of our era. The second treats of the jewels of the Middle Ages. The third is devoted to jewels of the Renaissance, and the fourth includes those of subsequent times. In each section the author has simplified matters by discussing first the outstanding characteristics of the period, and then dealing in order with ornaments worn on the head, the breast, the limbs, the body and waist. Special chapters are given to the symbolism and mystery of precious stones, peasant jewellery, jewellery in pictures, and to the modern revival of the craft.

Many causes contribute to the rarity of fine jewels of the Middle Ages and the Renaissance. In troublous times they formed the most portable kind of property, and, like gold and silver plate, suffered frequently from their intrinsic value, and went into the melting-pot to relieve their owner's temporary need. Changes of fashion caused them to undergo frequent resetting, and this was particularly the case during the Renaissance, when everything Gothic was ruthlessly re-modelled. For a full study of the style and character of early jewellery one has to seek original sources, such as illuminated manuscripts, pictures, and inventories of the personal effects of kings and great nobles. All these sources of information have been thoroughly exploited by the author, with results that add considerably to the value of the book. The early painters, many of them (such as Ghirlandaio, Francia, Pollaiuolo, and Botticelli in Italy) being themselves masters of the jeweller's craft, took infinite care in painting the jewels worn by their sitters, and their pictures form valuable documents which the critic has too often overlooked. Mr. Andrew Lang, however, recently identified by means of the inventory of Queen Mary Stuart's jewels the Leven and Melville portrait of the Scottish Queen. In a similar way Mr. Clifford Smith has made large use of paintings, showing how the Penruddock jewel appears in a portrait by Lucas de Heere, and the Drake jewel in Zucchero's portrait of Sir Francis Drake; and has identified several jewels in portraits by Van Dyck as being still in existence. Of great value also is his detailed account of original drawings and engraved designs for jewellery. He shows, for instance, how a fine pendant, sold five years ago at Christie's for £6,500, is based on a design by Hans Collaert. Far too much credit, Mr. Clifford Smith thinks, has been given to Italian jewellers of the sixteenth century, and to Cellini in particular. He puts forward a strong claim for the German origin of many well-known jewels hitherto described as Italian. "While acknowledging the existence of a fair number of jewels whose authorship cannot be otherwise than Italian, a protest must be made against the practice, hitherto so common, of describing *every* jewel of the sixteenth century as Italian, and of coupling every high-class object of this description with the magic name of Cellini."

In type, printing, and general appearance the book is worthy of its subject, and will maintain the reputation which the "Connoisseur's Library" has established. Mention must be made of the special care bestowed on the illustrations, both in their choice and reproduction. Four remarkably fine plates are in colour, one of them showing Anglo-Saxon and Romano-British brooches, the other three giving various examples of the magnificent jewellery of the Renaissance, particularly its finest manifestation — the pendant. One of these plates, it may be said, was originally made to accompany the articles on the Royal Collection of Jewels at Windsor Castle, written for THE CONNOISSEUR by Mr. Clifford Smith some years ago. Fifty admirable plates in collotype, and several text illustrations, exhibit close on four hundred noteworthy jewels from public and private collections in England and on the Continent, many of them never before reproduced. These are all carefully described in the list of illustrations and in the text; and it should be added that the book includes a full bibliography. It is a handsome volume, and one that will prove invaluable to collector, student, and craftsman alike.

Inca Gold Helmet

THE discovery of the Inca helmet illustrated is not less interesting, because it brings to mind the so-called *extravagant* statements of travellers that amongst the Incas "gold was as plentiful as copper in Europe." There appears some foundation in fact for such statements. It is a matter of fact that the natives of Colombia are constantly unearthing silver

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INSTRUCTION.

and golden figures from the Cacique graves. So jealous and superstitious are the natives, and so great their fear of the consequences of allowing such specimens to leave the village, that it is next to impossible for a stranger, more particularly a European, to secure even a single piece. I would invite the experience of your readers in regard to the specimen illustrated, and would value the opportunity of comparison with any other specimen which may exist. I am informed that the excellent national collections of New York and of Berlin, probably the best in existence in respect of Inca specimens, do not possess one.

INCA GOLD HELMET

The helmet is $7\frac{1}{2}$ in. in diameter, 4 in. deep, 23 in. in circumference. The markings are: depth of $\frac{3}{4}$ inch round the rim, dots and faint lines forming triangles. On top there is a curious curved impression, further ornamented with dots and lines. A number of nearly round holes extend half the distance around the edge, probably used for a fringe attachment, either ornamental or for protection of the neck from heat. The quality of the gold is singularly pure, being judged 20 carat, and the helmet weighs 9 ozs. 3 dwts.

The helmet was found in the state of Canea, amongst those hills which form the watershed between the Atlantic and Pacific, at a hamlet which was five days' ride from the big mining camp of Marmato and Echandia. Marmato, which is situated on the left bank of the river Canea, is to be found on any good map of Colombia. These Cacique graves are usually very deep, some going to a depth of 50 ft. to 60 ft. The Indian chiefs were buried with these golden helmets.

Miniature of Prince Charles Edward Stuart

ANYTHING relating to the romantic history of the unfortunate Stuart family, and especially to that period of the Scottish rising in 1745, must always appeal to a large section of the reading public, therefore the publication of an hitherto unknown portrait of Prince Charles and the accompanying notes will be of interest to the readers of THE CONNOISSEUR.

The miniature portrait of the Prince, which we reproduce from a photograph taken direct from the

INCA GOLD HELMET

PRINCE CHARLES EDWARD STUART

original painting in oils, is a charming piece of portraiture, painted on a mahogany panel, size about $3\frac{3}{4}$ in. by 3 in., and is still in its apparently original frame. The Prince is represented in profile: he wears a light flaxen wig with a large black bow at the back; his coat is of scarlet cloth laced with gold, his stock and frill are of white linen, and he is wearing the blue ribbon across the breast.

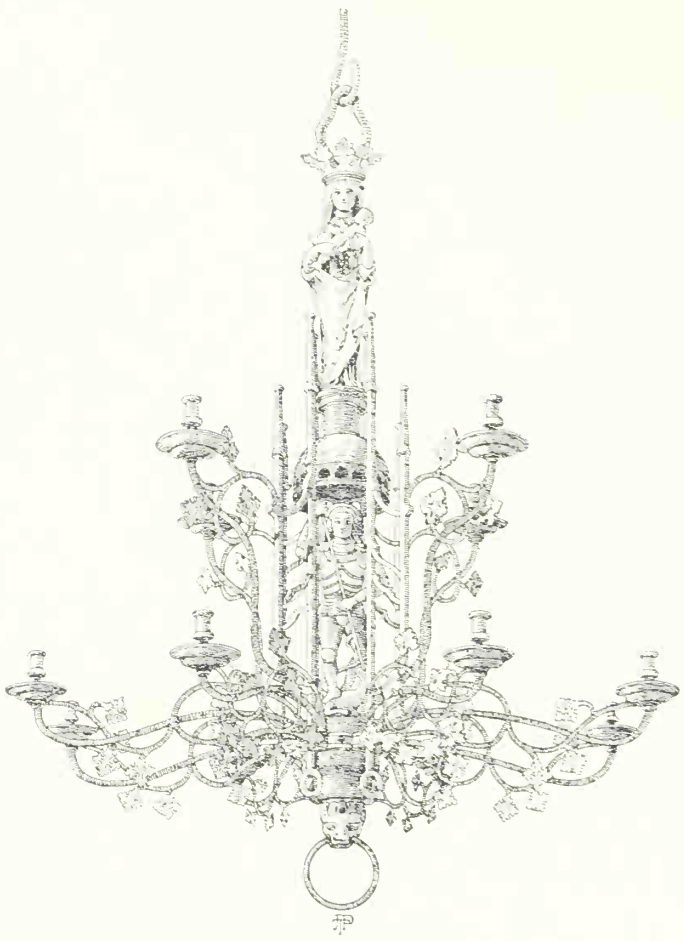
On the back of the panel, in bold characters, is written in ink the following: "This portrait of Charles Stuart, Pretender, I bought at the sale of Mr. Broadriss's effects. Mr. Kerrich had seen him at Rome, and thought it very like him. E. D. Clarke."

The (Thomas) Kerrich who "had seen him (the Prince) at Rome," was the Cambridge Librarian from 1748 to 1828, and the writer of the autographed note was E. D. Clarke, the celebrated traveller and mineralogist.

In small and old-fashioned writing on the back of the frame are the following lines, written probably by a former Jacobite possessor of the picture:

> "God bless the King, I mean the Faith's defender,
> God bless, no harm, in blessing the Pretender:
> But which Pretender is, and which is King,
> God bless us all! that's quite another thing!"

The present owner of this interesting portrait is Mr. W. B. Redfern, of Cambridge, who purchased it at the sale of effects, some thirty years ago, of a Banker, whose Christian names were singularly "Charles Edward."



CHANDELIER AT TEMPLE CHURCH, BRISTOL

Chandelier. Temple Church, Bristol

In the chancel of the Temple Church, Bristol, hangs a twelve-light latten chandelier of very beautiful design, of the history of which little or nothing is known. It is some three feet high, and is decorated with figures of the Blessed Virgin and of S. George placed, one above another, among the foliage and twisted arms which support the candle sconces. The church in which it is found belonged originally to the Knights Templars, and was dedicated to the Holy Cross: but on the suppression of that order it was granted to the Knights Hospitallers of S. John of Jerusalem. The building was to a great extent reconstructed in the fifteenth century, the lofty tower which leans over in apparently so dangerous a manner having been built in 1460, and it is quite possible that about the same date the chandelier, and a great deal of the beautiful metal-work still remaining, were added to the church.

The fact that the Corporation of Bristol had some official connection with this church and the presence of the statuette of S. George in the work have suggested the idea that the chandelier may have been the gift of one of the wealthy Bristol mayors. There seems reason to believe that S. George was the patron saint of the Merchant Adventurers' Guild of Bristol: and we know that when Edward III. was preparing another great fleet in 1372 for one of his over-sea expeditions, Bristol provided several of the ships, and the mayor, Richard Spicer, contributed one called "The George" after that saint. A similar chandelier is to be found at Mont S. Michel in Normandy, but this appears to be a somewhat modern imitation of the Bristol example. —J. Tavenor-Perry.

Carved Elizabethan Table

THE carved oak table illustrated is a piece that cannot fail to appeal to those of our readers whose tastes lean towards the gathering together of examples of the work of the cabinet-makers of the days of Queen Elizabeth. The carving, which is unusually elaborate, is an especial feature of this superb piece, even the brackets, of which there are twelve, supporting the top of the table, being carved with characteristic leaf ornamentation. Its size, too, is a remarkable feature, its length being no less than 14 ft. 6 in. The table is the property of Messrs. Gregory & Co., 19, Old Cavendish Street, W., to whom we are indebted for the photograph.

Our Plates

THE superb *Portrait of a Young Woman*, painted by J. M. Nattier in 1754, which we reproduce as a frontispiece, is one of the treasures of the famous Rodolphe Kann collection. In it we see the noble and elegant attitude and coquettish smile which give such a fascination to Nattier's work.

Les Prunes is reproduced from an impression of that rare colour print by Vidal, after Davesne, a companion to which—*Les Cerises*—we shall reproduce in a later number.

The *Portrait of a Lady*, by Richard Earlom, after Cipriani, is an example of the work of one of the most notable engravers of the eighteenth century. One of the most versatile and accomplished men of his time, he was at home with either the etching needle, graver or stipple-point, and executed important plates in each manner. As a mezzotinter he is, perhaps, best known, his plates engraved in this manner for Boydell, by whom he was constantly employed, being especially notable; but he also engraved quite a number of stipple-prints, some of which are now highly esteemed. Amongst these later are two fine portraits of *Lady Hamilton*, after Romney; a fine portrait of his master, *Cipriani*, after Rigaud; and a portrait of *Lord Heathfield*, after Reynolds. One of his most important works for Boydell was the *Liber Veritatis* of Claude Lorraine, comprising two hundred plates.

Instruction, by Charles White, after Emma Crewe, is one of quite a number of plates that this short-lived engraver executed after designs by ladies. Emma Crewe did quite a large number, whilst others were painted by Miss Bennett. Though pretty in their way, these plates are not highly esteemed as examples of stipple engraving.

Marcella, after Shelley, by Burke, who is considered

A CARVED ELIZABETHAN TABLE

Gainsborough National Memorial

IN the *Weekly Graphic* of August 8th Mr. M. H. Spielmann devotes a paragraph to the Gainsborough National Memorial, but as it creates quite an erroneous impression, we have been asked to correct it.

Though there are facts concerning the initiation of the movement which may have some resemblance to those which Mr. Spielmann quotes, yet, beyond that, his remarks cannot be supported, and whoever has given him information leading him to suppose that the action of a responsible committee with regard to the erection of the proposed statue was characterised by such an absurd proposal has, to say the least, been evidently quite ignorant of the true position of the matter.

On the other hand, however, nothing whatever has been done to decide, in any way, in whose hands the execution of the memorial should be placed, as this the local committee feel to be entirely beyond their scope, they having, from the first, laid emphasis on the fact that if the movement was to be in any way successful it must be conducted on the broadest possible lines.

THE NEW PORTRAIT GROUP BY FRANS HALS PURCHASED FOR THE NATIONAL GALLERY FOR £25,000

to be second only to Bartolozzi as a stipple engraver, is a rare example of this engraver's work, and shows to advantage the famous velvety effect that he used to obtain with the stipple point. His dots being close together give his prints a richness and depth absent from the work of most of his contemporaries.

The Martin Colnaghi Bequest

THE late Mr. Martin Colnaghi, by his will dated Dec. 23rd, 1907, bequeathed to the National Gallery four pictures, and directed that his trustees should "pay the income arising from my estate to my said wife during her life, and after her death in trust (subject to the payment out of the capital of my residuary estate of any duties which may then be payable to the Inland Revenue), to place both the capital and income thereof at the disposal of the trustees for the time being of the National Gallery, to the intent that they may out of the income thereof from time to time purchase pictures annually or otherwise according to the absolute discretion of the said trustees." The four pictures are a *Madonna*

THE BOHEMIANS BY P. WOUWERMAN

LANDSCAPE BY GAINSBOROUGH

and Child with Saints, by Lorenzo Lotto; *The Bohemians*, by Philips Wouwerman; a *Landscape*, by Gainsborough; and *Dawn*, by A. van der Neer.

The *Madonna* is signed and dated "Lorenzio Lotto 1521." The Virgin is seen at three-quarter length, seated before a green curtain and holding the Child, who stands on a cushion placed on a box. To the left of the Virgin is S. Jerome, and to the right S. Anthony of Padua. The picture, which measures 35 in. by 29 in., and has been restored in water-colour, was exhibited last winter at the Old Masters Exhibition. It belongs to the same period as the *Madonna, S. Anthony of Padua, and other Saints*, in the church of S. Bernardino at Bergamo. In texture and colour harmonies it is inferior to the *Family Group*, and lacks the charm of the *Portrait of the Prothonotary Apostolic Giuliano*, both of which were painted about 1521-1523, and are now in the National Gallery.

The Bohemians, by Philips Wouwerman, contains many figures in a landscape. Two cavaliers, one riding on a brown horse, and another who has dismounted from a white horse, are listening to a woman with a child on her back. To the right are gipsies and other figures grouped near a fire. This highly characteristic oak panel, which measures 12½ in. by 14¼ in., is given in Smith's *Catalogue Raisonné*. It passed through the Pourtalès sale in 1826, when it fetched £105.

The small *Landscape*, which has been renamed *The Bridge*, by Gainsborough, measuring 15¾ in. by 19 in., represents a view of a wooded valley: in the foreground a stream is crossed by a wooden bridge, across which a cowherd is driving two cows. In the middle distance to the right a tower on rising ground is seen among the trees. The canvas, which has been surface cleaned since it was exhibited at the Old Masters in 1892 and at the Guildhall in 1902, is a good example of Gainsborough's latest period.

The *Dawn* admirably illustrates A. van der Neer's art. It represents a wide landscape seen in the early morning, and intersected by a broad river, which stretches away towards the right. A church tower on the far side of the river rises in the distance to the left. The canvas, which measures 31 in. by 25 in., bears the painter's monogram in the foreground. It was exhibited at the Old Masters in 1893, having, it is believed, been purchased by Mr. Colnaghi at public auction a short time previously.

Now that the annual grant of the National Gallery seems likely to be mortgaged for the purpose of completing the purchase of the Malahide Hals, it is a matter for congratulation that the nation should receive such a munificent bequest from a connoisseur of such world-wide reputation.

In accordance with Mr. Colnaghi's wishes the pictures are "grouped," being hung on a screen in the large Dutch Room.—M. W. Brockwell.

MADONNA AND CHILD WITH SAINTS BY LORENZO LOTTO

THE DAWN BY A. VAN DER NEER

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A Standard Dictionary of Artists

It is difficult to imagine a more imposing monument of German thoroughness than the *Allgemeines Lexicon der Bildenden Künstler*, edited by Dr. Ulrich Thieme and Dr. Felix Becker, the first volume of which has now been published by Mr. Wilhelm Engelmann, Leipzig. In formation it corresponds with *Bryan's Dictionary*, the best work of the kind that has so far been published in the English language, but comparison with its new German rival makes the English work appear absolutely rudimentary. It will be sufficient to state that the first volume of *Thieme's Dictionary*, although it comprises 600 pages, only takes in the artists' names from Aa to Antonio, whilst the first volume of Bryan's last edition, 364 pages in extent, carries its information from Aa to the letter D.

To illustrate the enormous range of the German compilation, we may take an example at random. Ninety-seven artists with the patronymic of Adam occupy twenty-seven columns in this first volume of what promises to be a truly indispensable reference book; whereas Bryan only knows of twelve Adams, who are disposed of in three columns. Even if we take a typically English name, like Abbott, the German work has information about Catherine Abbott; Edward Abbott, an eighteenth century heraldic and landscape painter; Eleanor Blaisted Abbott, a living American artist; George Abbott, the sculptor; Richmond Abbott, the animal painter; John White Abbott (1763-1827), an amateur painter and etcher; and Lemuel Francis Abbott (1760-1803), the English portrait painter. Of these seven, only the two last mentioned figure in *Bryan's Dictionary*. To carry the comparison further would serve no purpose. Suffice to say that the complete work will contain about 150,000 references, each accompanied by a short bibliography, and that the editor's staff consists of 300 experts of all nationalities. The British list includes the names of Messrs. Laurence Binyon, A. E. Fahey, B. K. Gray, A. Head, Prof. C. F. Holmes, Miss N. Peacock, S. M. Peartree, Ch. Ricketts, A. G. B. Russell, and Mrs. E. Strong. This stupendous work, which appears to be thoroughly reliable and up-to-date, will be complete in 20 volumes at 32 marks each, or 35 marks bound. It is to be hoped that the publisher may decide to issue an English edition.

Key to the Ancient Parish Registers of England and Wales
By Arthur Meredyth Burke
The Sackville Press, Ltd.
Price 10s. 6d. net

The compiler of a book of references sets himself a task often dull and uninteresting, and one that invariably involves much labour and research. When the task, as in the present case, was not only well worth the doing, but has also been most successfully and satisfactorily accomplished, it is pleasant to be able to offer genuine congratulations, and Mr. Burke may indeed be felicitated on the fruit of his efforts, for in the present compilation he has produced a volume which will undoubtedly for the future be regarded as the standard work on the subject, and cannot fail to find a place, and that no obscure one, in every reference library that is jealous of its reputation.

It can hardly, perhaps, be expected that a work of this technical character will find many "general readers," but, if such there be, they will not fail to be attracted by the introduction which, impressing erudition with a light and pleasant touch, traces clearly and concisely the history of Parish Registers since their institution in 1538. It is with excellent judgment that the compiler has selected the registers of S. Margaret's, Westminster, to illustrate his subject, for these have been admirably kept, and contain countless entries of national interest and importance.

To the genealogist, whose ways are hard, and in whose path the obstacles are many, the publication of this index, which gives the dates of the earliest entries in every parish register in England and Wales, will be especially welcome; it will spare him much useless labour, afford him invaluable assistance, and preserve him from much vexation of spirit. For its outward form the book can be no less heartily recommended: it is well and clearly printed, and is of a suitably dignified appearance.

Books Received

Gainsborough, by Max Rothschild, 1s. 6d. net; *Tintoretto*, by S. L. Bensusan, 1s. 6d. net. (T. C. & E. C. Jack.)
Memorial Kings: Charles II. to William IV., by F. A. Crisp, 2 gns. (Grove Park Press.)
The Glasgow Gallery, 6d. (Cassell & Co.)
The Life Class, by Keighley Snowden, 6s. (Werner Laurie.)
Bruno van Hellevoet de Brugs, by E. van Speybronck. (K. van de Vyvere-Petyt.)
Rothenburg on the Tauber, by H. Uhde-Bernays, 4s. net. (H. Grevel & Co.)
Ancient Standard Weights and Measures of the City of Bristol, by W. R. Barker, 3d. (J. W. Arrowsmith.)

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Engraving.

Gentlemen,—I am sending you a photograph of a steel engraving of a gentleman who lived in Yorkshire. It is copied from a painting by Sir Thomas Lawrence, P.R.A., and engraved by Thomas Lupton.

UNIDENTIFIED ENGRAVING

I should like you to trace who it is by the painting if possible, and also to let me know what you consider it is worth. The engraving is 16 in. by 24 in. without the frame, and is in good condition.

Yours faithfully, L. Wrathall.

Unidentified Portraits.

Dear Sir,—I enclose a photograph of a portrait of two boys which I should be very much obliged if you will reproduce in one of your issues, in the hope that I may be able to ascertain who the boys are and the name of the artist. The picture is signed, and the first two initials of the signature appear to be "Thos. R.," but the third is too indistinct.

Yours faithfully, G. S.

Nelson Portrait.

Dear Sir,—I have a picture on glass showing a small middy talking to Lord Nelson on board the "Victory." It may interest "Enquirer."

Yours faithfully,

H. J. Hooper.

Turner's "Castle of Chillon."

Sir,—In the August number of The Connoisseur I see that in the article "In the Sale Room" it is

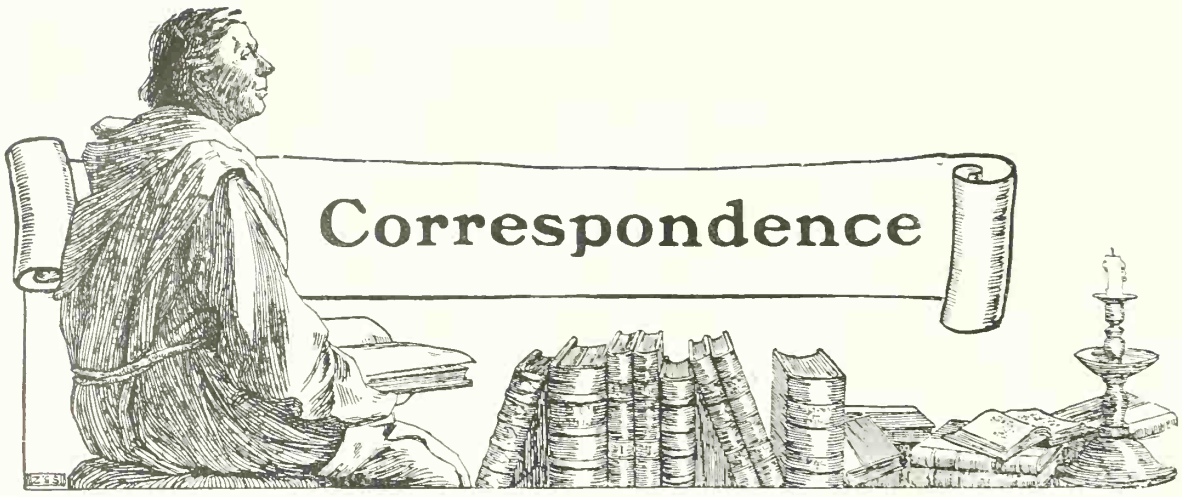
UNIDENTIFIED PORTRAITS

suggested that the drawing of the *Castle of Chillon*, by J. M. W. Turner, sold in the late Mrs. Stern's collection, may be Turner's drawing of the same subject lent to the Royal Art Exhibition of Old Masters in 1887 by my late aunt, Miss Swinburne. This is not the case, as the one belonging to my aunt has never been out of our family's possession since it left Turner's studio, and it is now in my hands.

Being in the country, I am not able to make sure, but I think my drawing is rather larger than the one sold, and the castle is certainly on the left, not the right of the picture.

Yours faithfully,

Isabel Swinburne (Miss).



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Autographs.*— Letters of W. Faraday and Others.**—A40 (Brighton).—Assuming your letters with autograph signatures to be of general interest, the following represent approximately their market values: W. Faraday, 5s.; Lord Shaftesbury, 1s.; Canon Tristram, 2s. the two; Baron Bunsen, 3s. 6d.; Sir Edward Parry, 8s. the two; Martin Tupper, 2s.; Lady Burdett-Coutts, 3s. each; Baron Bülow, 2s. 6d.; Dr. Farr, 1s.; Hugh Stowell, 1s. The remainder of your list have no value, and the plain signatures are also worthless. The ticket of admission to the chapel at His Majesty's Wedding is worth 2s., and the autograph letters have values as follows: Archbishop Howley, 2s.; Bishops Jackson and Blomfield of London, 1s. each; Thirlwall of St. David's, 2s.; and Tait of London, 2s. 6d.; and Canon Driver, 1s.

***Coins.*—5s. Bank of England Token, dated 1804.**—A11 (Bristol).—Your Bank token is not of great value. Similar specimens are offered by a London dealer at 7s. each.

***Engravings.*—"The Misers," by R. Earlom, after Q. Matsis.**—A120 (Whitby).—The value of your engraving will depend a good deal upon whether the colour is actually printed, or, as is very frequently the case, it has been put on by hand. On account of their greater rarity the former command about £15 to £20; the latter only £3 to £4.

"Les Saisons," by Alexandre David.—A9 (St. Ives).—Your little prints are of very small value.

"The Fern Gatherers," by J. R. Smith, after Morland.—A39 (Camberwell).—This is one of the rarest of Morland prints, and it is probable that you have one of the modern reproductions which exist in large numbers. They sell for about 10s.6d.

"The Woodman," by P. Simon, after T. Gainsborough.—A61 (Ghent).—You omit to say whether your engraving is printed in colours or in black, and there is considerable difference in the values, which would be about £3 to £4 in the former case, but only 25s. in the latter.

"Locomotion," etc.—A62 (Sydney, N.S.W.).—The engravings mentioned in your list are mostly of quite small value, *Locomotion* (£2), and the *Portrait of Holbein's Wife*, by Bartolozzi (£1), being the chief. *St. John and the Lamb*, after Murillo, is worth about 10s.; the old English caricature, 7s. 6d., and the rest about 5s. each.

Napoleon Prints.—A65 (Marylebone, W.).—Your collection of engravings of *Scenes of Napoleon's Battles* is worth about £3 to £4.

"Gripe the Usurer" and "Age and Avarice."—A80 (Bournemouth).—These prints are worth only a few shillings each.

"The Empty Chair."—A96 (W. Croydon).—Your print of Charles Dickens's Study is of no material value.

"A Glimpse of an English Homestead" and "A Kentish Market," after J. F. Herring.—A99 (Bishopston).—If in colours your prints are worth about £1 each.

Bartolozzi Engraving.—A106 (Rostrevor).—Your engraving is evidently one of the pair known as *Iachimo in Imogen's Chamber*, and *Imogen Lying Asleep*: from your sketch we should say it is probably the former. Ordinary prints of this subject command a very low figure, but as yours is apparently a proof, its value would be, with margins, about £2; without, £1 or 21s.

***Pottery and Porcelain.*—Swansea Jug.**—A156 (Rhyl).—Examine your jug carefully and see whether the porcelain is translucent. If so, there is very little doubt that it is Swansea, as the form and the decoration of the piece are both characteristic. Its value is about £4. If, however, it is only a pottery jug, it is not worth more than 30s.

Wedgwood Kettle.—A4 (Birmingham).—In our expert's opinion, your Wedgwood kettle is not very early, but, on the contrary, it is a quite late piece, such as would hardly come within the sphere of collectors' interest. He does not value it at more than 10s. The best way to dispose of it would be to put it in a local sale.

Wedgwood Vases.—A20 (Cavendish Place, W.).—Judging by the photograph sent in, your vases appear to belong to Josiah Wedgwood's period, or very soon after, that is, about the end of the 18th century. We should appraise their value at about £12, but if it is your intention either to sell or to insure the vases, it would certainly be advisable to have this opinion confirmed by submitting one of them for our expert's examination.

Vases, Figures, etc.—A47 (Sherborne).—Your queries are too numerous to be answered in much detail. We append a list of approximate values of the various objects in your photographs, with brief descriptions—(1) Vase, £6; (2) Figure, £4; (3) Vase (late period), 7s. 6d.; (4) Evidently a Derby figure, with Dresden mark, £6; (5) Figure (late period), 25s. to 30s.; (6) Probably Bohemian Glass, £1; (7) This is not Worcester. About £4 or £5: (8) Cannot say whether this is Bristol without seeing it. It is probably not, however, and may be worth about 25s. or 30s.; (9) This is probably Coalbrookdale, worth £4 10s. to £6.

A. Ramsay Pinxit 1753 — I. McArdell Fecit

Published according to Act of Parliam.t

"LADY WITH EMBROIDERED SLEEVE."

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of **"The Connoisseur"** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

The Season's Book Sales, 1907-8

THE season 1907-8 opened with a sale at Messrs. Puttick & Simpson's on the 3rd of October, twelve months ago, and closed with the last days of July in the present year. During that period sixty-four sales of varying degrees of importance, but of good average merit at the least, were held by one or other of the auctioneers who make a speciality of books, and have been accustomed to sell them for many years past. As always happens, the majority of the volumes thus finding their way to the sale rooms were not of sufficient importance to be worth recording. In very many cases a dozen or more are made up into a parcel and sold in one lot for what they will fetch; at others the sums realised are too small to be noticeable, or the books, though good in themselves, are out of condition or incomplete, or for some other reason fail to attract with their accustomed force. A great deal of discretion has therefore to be exercised by those who follow the records of the sale rooms, and the season which has just closed has been exceptionally exacting in this respect. The sixty-four sales comprised 39,418 lots, which realised £104,697 6s., thus disclosing an average of £2 13s. 1d.—neither very high nor very low, and therefore pointing with certainty to the presence of a large number of books of an ordinary character which could not be ignored except for one or other of the special reasons which necessarily have to be taken into consideration.

During the season 1906-7 an average of £4 4s. 2d.—the highest on record—was disclosed, and is accounted for by the fact that never, in our time at least, had such a large number of extremely important and valuable books been massed together. Anyone who will take the trouble to look at the tabular analysis given in THE CONNOISSEUR for October last year will see at a glance that the material was far more extensive and altogether more interesting than that we are able to supply now, and the reason, though certainly not apparent on the surface, is nevertheless not difficult to discover when it is sought for in the right way. The withdrawal from Dr. Gott's sale in March last of Shakespeare's four folios at £3,850 points to reduced commissions, consequent, no doubt, upon the American crisis, and the temporary scarcity of money which such upheavals generally occasion. Books are invariably the first to feel the effects of such disturbances, and indeed are so prejudicially affected by them that they are better withheld from the sale rooms in times of great depression.

To sell in times of prosperity, and to buy when circumstances are less favourable, is certainly good policy, and it seems to have been followed recently, with the result that fewer really scarce and valuable books have been seen in the auction rooms than for some time past.

Original editions of the works of the Elizabethan and Jacobean dramatists have been almost entirely absent all through the past season. Shakespeare has, as usual, been in evidence, but only by reason of the sale of Earl Howe's collection, *Americana* have fallen away, and early English Poetry is in much the same position. The books are there, no doubt, but their owners have hesitated to sell them, and until they are sold they do not come within the scope of an article such as this. Should this explanation not be considered satisfactory, then we must put down the scarcity of very rare books to the most suggestive of all reasons, and say that few books of that class have been sold because there are not many to sell. Should anyone believe that to be the case, he will probably change his mind in the near future, for it is perfectly clear that we have not yet arrived at the end of our resources. Dealing, however, with such sales as have occurred, and consequently with facts, the following table will disclose the position the past season occupies so far as *Shakespeareana* are concerned. We have on this occasion included everything irrespective of amount:—

Work.	Printer or Publisher.	Date.	Library or Date of Sale.	Price.
				£
First Folio, mor. super extra, some leaves mended, 12½ in. by 7⅞ in.	Jaggard & Blount	1623	Dr. Gott	3,850
Second Folio, mor. super extra, mended, 13 1/16 in. by 8 1/16 in.	Thos. Cotes for R. Allot	1632	Dr. Gott	Bought in
Third Folio, mor. super extra, leaves guarded, 13 3/32 in. by 8 1/16 in.	Philip Chetwinde	1663	Dr. Gott	191
Fourth Folio, mor. super extra, fine condition, 14 in. by 9 in.	H. Herringman	1685	Dr. Gott	
First Folio, some leaves mended, old calf, 13 in. by 8¼ in.	Jaggard & Blount	1623	Earl Howe	2,025
Third Folio, old calf, 13⅜ in. by 8½ in.	Philip Chetwinde	1664	Earl Howe	525
Hamlet, 4th 4to, stained	John Smethwicke	1611	Earl Howe	400
Merchant of Venice, 1st 4to, mor. extra, 7⅝ in. by 5 1/16 in.	I. Roberts	1600	Dr. Gott	200
Poems, 1st ed., sound copy, 5½ in. by 3¼ in., orig. sheep	Thomas Cotes	1640	Dec. 12, 1907	260
Thomas, Lord Cromwell, 1st ed., hf. mor., stained, 4to	William Jones	1602	Earl Howe	222
Love's Labour's Lost, 2nd 4to, hf. mor., stained, 7¼ in. by 5 in.	John Smethwicke	1631	Earl Howe	201
King Lear, 4to, hf. mor.	Nathaniel Butter	1608	Earl Howe	200
Romeo and Juliet, 2nd 4to, hf. mor., imperfect and mended	Thomas Creede	1599	Earl Howe	165
Merry Wives of Windsor, 2nd 4to, hf. mor., stained, 7¼ in. by 5¼ in.	Arthur Johnson	1619	Earl Howe	160
Second Folio, mor. extra, slightly repaired, 13 in. by 6½ in.	Thos. Cotes for R. Allot	1632	June 2, 1908	137
Henry VI., 1st ed. of Parts II. and III., hf. mor., 7 in. by 5⅛ in.	T. Pavier	(1619)	Earl Howe	120
Locrine, 1st ed., hf. mor., stained and defective, 6½ in. by 5 in.	Thomas Creede	1595	Earl Howe	120
Richard III., 4to, hf. mor., stained, 7¼ in. by 5 in.	John Norton	1629	Earl Howe	115
Second Folio, several leaves defective, orig. cf., 12½ in. by 8¼ in.	Thos. Cotes for R. Allot	1632	Dec. 12, 1907	115
Richard II., 3rd 4to, imperfect, and other plays in one vol., roan gilt	Mathew Law & others	1615, etc.	July 13, 1908	106
Henry V., 3rd 4to, hf. mor.	T. Pavier	1608	Earl Howe	104
Second Folio, mor. ex., one leaf repaired, 13¼ in. by 8⅛ in.	Robert Allot	1632	Jan. 15, 1908	100
Second Folio, some leaves mended, orig. cf., 13¾ in. by 8 in.	John Smethwicke	1632	Earl Howe	98
Fourth Folio, old cf., 14¼ in. by 9 in.	H. Herringman	1685	Earl Howe	82
The Puritaine, 1st ed., hf. mor., stained and cut, 6⅞ in. by 4¾ in.	G. Eld	1607	Earl Howe	72
A Yorkshire Tragedy, 2nd 4to, hf. mor., 7 in. by 5¼ in.	T. Pavier	1619	Earl Howe	71
Richard III., 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Norton	1634	Earl Howe	68
Henry IV., 7th 4to, hf. mor.	John Norton	1632	Earl Howe	66
Pericles, 3rd 4to, hf. mor.	T. Pavier	1619	Earl Howe	65
Fourth Folio, sound copy, 13¾ in. by 8¼ in.	H. Herringman	1685	Dec. 12, 1907	65
Two Noble Kinsmen, 1st ed., hf. mor., 4to	Thomas Cotes	(1634)	Earl Howe	62
Hamlet, 4to, stained and mended, hf. mor.	John Smethwicke	1637	Earl Howe	60
King John, 3rd 4to, hf. mor., soiled and cut, 7⅛ in. by 5 in.	Thos. Dewe	1622	Earl Howe	60
Sir John Oldcastle, 1st ed., hf. mor., stained, 7 in. by 5⅛ in.	T. Pavier	1600	Earl Howe	57
Romeo and Juliet, 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Smethwicke	1637	Earl Howe	40
Thomas, Lord Cromwell, 2nd ed., hf. mor., stained, 7¼ in. by 5 in.	Thomas Snodham	1613	Earl Howe	40
Fourth Folio, portrait cut, leaf defective, morocco, 13¾ in. by 8⅜ in.	H. Herringman	1685	Dec. 12, 1907	34
Second Folio, part in facsimile and imperfect, calf	Thos. Cotes for R. Allot	1632	Dec. 12, 1907	25
Fourth Folio, no portrait and damaged, half calf	H. Herringman	1685	July 30, 1908	22

Some good and valuable copies are disclosed here, but in many cases it is apparent that they were not of the best. The difficulty now is, however, to obtain early *Shakespeareana* at all, and though imperfections undoubtedly affect the price in the market, as Mr. Ruskin used to say, they have, in the case of books of this kind, come to have but a comparative demerit, and must not be taken too seriously. It will be seen that most of the examples tabulated came from the collection of Earl Howe, formed about the year 1740 by Charles Jennens, who acquired them with the object of revising Shakespeare's text. These, in company with some old plays by other writers, were catalogued in 51 lots, the whole realising the large sum of £5,335, notwithstanding that Lots 1 to 28, comprising first and early 4tos, had been sold by private contract to (so it was said at the time) Mr. H. C. Folger, of the Standard Oil Company, U.S.A. That gentleman not wanting 14 of these rarities, restored them to the catalogue, and they were sold for the sums mentioned in the above table.

Referring now to the manuscripts sold during the past season, it may be observed that books of this class are of two kinds—early service rituals, generally when valuable on vellum and illuminated, and what may be called "literary manuscripts," a term which explains itself. An illuminated book of *Hora* would belong to the former class; the MS. of, say, Barham's *Jackdaw of Rheims* to the latter. The distinction is, as will be seen, very marked, but should nevertheless be borne in mind when looking over the following table, which includes all the MSS. in both classes which realised £100 and upwards during the course of the season. The list is not at all extensive, nor is it, as a whole, important. This time last year we had very nearly two hundred manuscripts of a literary character alone to marshal and arrange, and no space left to chronicle the illuminated *Hora, Breviaria and Psalteria*, which rank primarily as mediæval works of art, and only secondarily as "books" in the popular acceptation of the word.

Title and Short Description.	Date of MS.	Date of Sale.	Price.
			£
Piozzi (Mrs.). "Thraliana," MS. of 1,630 pages, 6 vols., 4to	1775	June 2, 1908	2,050
Collection of 95 Autograph Letters of Sir Walter Scott, covering 353 pages, addressed to the Duchess of Abercorn	1806–26	July 13, 1908	610
Horæ Beatæ Mariæ Virginis, on vellum, 189 leaves, 7¾ in. by 5½ in.	Sæc. xv.	June 2, 1908	460
Milton, Marriage Covenant between Edward Phillips and Anne Milton, sister of John Milton, by whom, with others, it was signed	1623	June 2, 1908	322
Horæ Beatæ Mariæ Virginis, on vellum, 270 leaves, 5 in. by 3 in., 12 illuminated miniatures	Sæc. xv.	July 13, 1908	270
Missale ad usum Eccl. Eboracensis, on vellum, 186 leaves, 11½ in. by 7¼ in. ...	Sæc. xiv.	Dr. Gott	260
Psalterium, on vellum, 215 leaves, 5 in. by 3¾ in.	Sæc. xiv.	June 2, 1908	260
Horæ Beatæ Mariæ Virginis, on vellum, 57 leaves, 13 in. by 8¼ in.	Sæc. xv.	June 2, 1908	245
Three Marriage Contracts, signed by Louis XIV., XV., XVI., and nobles of their respective courts	1710–85	Hoskier ...	230
Imitation de Jesus Christ, on vellum, by the Brothers Pape, 63 folios, 26 in. by 17 in., morocco gilt	1850	Dec. 12, 1907	225
Cook's Second Voyage, MS. of part of, other MSS. and relics	—	June 2, 1908	214
Breviarium Romanum, on vellum, 303 leaves, 10 in. by 7½ in., crimson velvet	Sæc. xv.	Dr. Gott ...	195
Burns (R.) Autograph MSS. on 11 quarto pages	—	June 2, 1908	170
Horæ Beatæ Mariæ Virginis, on vellum, 8¼ in. by 6¼ in.	(1520?)	Dillon ...	170
The Fornarii Family of Genoa. Painted and Illuminated miniature portraits and "events," on vellum, large folio	Sæc. xiv.	July 13, 1908	155
Piozzi (Mrs.), "Anecdotes of the late Samuel Johnson," MS. on 200 pages, folio	—	June 2, 1908	154
Evangelia Quatuor Græca, on vellum, 7¼ in. by 5¼ in., oak boards	Sæc. xiv.	Feb. 18, 1908	141
Catalogue des Tableaux de M. de Julienne, on paper, 137 leaves, 7¾ in. by 10¼ in., drawings by Watteau	17—	Dr. Gott	140
Psalterium, on vellum, 380 leaves, 5 in. by 3½ in.	Sæc. xiv.	June 2, 1908	140
Biblia Sacra Latina, on vellum, 417 leaves, 8¾ in. by 6 in., morocco	Sæc. xiii.–xv	Dr. Gott ...	135
A Treatis made by Sr. Phillip Sydney of certeyn accidents in Arcadia, orig. vellum cover	1580	Sir T. Phillipps ...	119
Horæ Beatæ Mariæ Virginis. The Tylney Book of Hours, on vellum, 116 leaves, painted and illuminated	Sæc. xiv.	Dec. 12, 1907	112
Horæ Beatæ Mariæ Virginis, on vellum, 200 leaves, 7½ in. by 5½ in.	Sæc. xv.	Dec. 2, 1907	106

Marriage contracts are essentially legal documents, but we have included those named chiefly on account of their very great importance, but also to make the list complete even at the risk of being charged with stretching a point further than circumstances warrant. Eliminate these and also the service books, and what remains? Mrs. Piozzi's *Thraliana* and *Anecdotes of Dr. Johnson*, both most interesting and important; a number of autograph letters which perhaps ought not to have been included; the *Imitation de Jesus Christ*, a quite modern MS., and one or two other pieces, among which the *Treatis made by Sr. Phillip Sydney*, is the most conspicuous.

The third table discloses all the books of a general character—neither manuscripts nor *Shakespeareana*—realising £100 or upwards, and this is, on the whole, better than might have been expected. Some of the books figuring in this table were "picked up" by accident, while others were forced into being, as it were, by the publicity which is invariably given to high prices realised in the auction rooms. These announcements, constantly recurring during the season, have a stimulating effect, and many a book hitherto neglected as worthless, judging from the look of it, has been enquired about and recognised as a pearl of great price.

Author.	Work.	Printer or Publisher.	Date.	Library or Date of Sale.	Price.
					£
Voragine ...	The Golden Legende, perfect, morocco, 13¼ in. by 9$\frac{5}{16}$ in.	Caxton	1483	Dr. Gott ...	1,300
—	Biblia Pauperum, 3 leaves missing, 1st ed., modern morocco, folio	Roger of Bruges? ...	(1449?)	Dr. Gott ...	1,290
Milton (Jno.) ...	Lycidas, Poems, Paradise Lost (2 issues) and Paradise Regained, all first eds., uniformly bound in mor. by Riviere & Son	Buck & Daniel and others	1638–71	June 2, 1908 ...	515
—	Plays, Volume of, belonging to Charles 1st, sm. 4to	Various	1633–42	June 2, 1908 ...	510
Smith (Jno.) ...	Generall Historie of Virginia, waistcoat slip of Errata and Portrait of Matoaka, calf. Arms of James I.	Michael Sparkes ...	1624	July 13, 1908 ...	405
—	Almanach Royal, 186 vols., 8vo, 100 in mor. with Armorials, rest in calf or cloth as issued	—	1604–1883	Hoskier	305
—	Roxburghe Club Publications, 160 vols., 4to, club binding	—	1814–1900	Stanley	375

Author.	Work.	Printer or Publisher.	Date.	Library or Date of Sale	Price. £
——	Breviarium Eboracensis, Pars Hyemalis, original calf, 32mo	Regnault	1533	Dr. Gott ...	355
Denton (D.) ...	Brief Description of New York, unbound, wanted blank leaf, 4to	John Hancock ...	1670	Earl of Sheffield	350
Homer	Opera Omnia, 1st ed., 12¾ in. by 8½ in., some margins mended, otherwise perfect, mor. ex.	B. & N. Nerli	1488	Hoskier	350
Milton (Jno.) ...	Comus, 1st ed., with other pieces in same vol., calf, 7¾ in. by 5⅝ in.	Humphrey Robinson ...	1637	July 13, 1908 ...	317
Jerdon (T. C.) ...	Birds of India, prepared for a new edition, with drawings, etc., author's own copy, 2 vols. in 6, 8vo	——	1862	Nov. 20, 1907 ...	250
Purchas (S.) ...	Purchas, his Pilgrimage, 1617, and Hakluytus Posthumus (incomplete), 1624–5, together 5 vols., with presentation inscriptions by the author. Unique in that respect	W. Stansby	1617–25	July 13, 1908 ...	250
Winslow (E.) ...	Good Newes from New England, 4to, unbound	W. Bladen & J. Bellamie	1624	Earl of Sheffield	250
Underhill (J.) ...	Newes from America, unbound, 4to, blank leaf wanted	Peter Cole	1638	Earl of Sheffield	245
Burns (R.) ...	Poems, 1st ed., calf, 7⅞ in. by 4⅞ in. ...	John Wilson	1786	Dick	210
Shelley (P. B.) ...	St. Irvyne, 1st ed., presentation copy to Robert Parker, with Note in Shelley's MS. inserted, mor., 8vo	Stockdale	1811	July 22, 1908 ...	200
Milton (J.) ...	Paradise Lost, 2nd Title, morocco	Peter Parker and others	1667	Dr. Gott ...	192
——	Bible, 1st ed. in English, imperfect, morocco extra, folio	Van Meteren	1535	Dr. Gott ...	175
Homer	Opera Omnia, 1st ed., 13 in. by 9 in., painted initials, morocco. Wanted the Latin Epistle of Nerli	B. & N. Nerli	1488	July 13, 1908 ...	165
Shelley (P. B.) ...	Adonais, 1st ed., original blue wrapper, 8vo	Didot	1821	April 13, 1908 ...	165
——	Common Prayer, Edward VI., title defective, small 4to, vellum	R. Grafton	1550	Dr. Gott ...	158
Milton (J.) ...	Paradise Lost, title (the 1st) mended, Kemble's copy, sm. 4to, mor.	Peter Parker and others	1667	Dr. Gott ...	155
Lang (A.) ...	A Collection of his Works, apparently complete, including large and small paper copies, first and other editions	——	1872, etc.	Falconer ...	150
De Foe (D.) ...	Robinson Crusoe, the 3 parts, 3 vols., 8vo, calf extra	W. Taylor	1719–20	Dr. Gott ...	145
——	Horæ, on vellum, orig. oak bds., 4to ...	Pigouchet	1501	Dec. 2, 1907 ...	142
Painter (W.) ...	The Palace of Pleasure, 2 leaves in fac., others mended, morocco extra, folio, both parts	Denham & Bynneman ...	1566–67	Dr. Gott ...	140
Gordon (R.) ...	New Plantation of Cape Breton, 4to, polished calf	John Wreittoun ...	1625	Nov. 21, 1907 ...	140
Pfintzing (M.) ...	Tewrdannckh, title cut and mounted, folio, old mor.	Schonsperger ...	1517	Hoskier	140
Cobbett & Hansard	Parliamentary Debates and History of England, 616 vols., 8vo, hf. cf.	——	1806–1905	Stanley	135
Dickens (C.) ...	A Collection of his Works, mostly 1st eds., 52 lots, bound with a few exceptions in morocco	——	1836, etc.	April 28, 1908 ...	130
Gould (J.) ...	Birds of Australia, 7 vols. and supplement, hf. mor. extra	Gould	1848–69	Dr. Gott ...	126
——	Common Prayer, Edward VI., title mended, small folio, old calf	Whitchurche	1552	Dr. Gott ...	124
Scot (Geo.) ...	Government of East New Jersey, 1st issue, orig. cf.	John Reid	1685	June 2, 1908 ...	120
Watteau (A.) ...	Figures de Differents Caracteres, 4 plates missing, others inlaid, half morocco	Audran	(1740)	March 11, 1908 ...	120
——	Pentateuchus et Prophetæ, 1st Hebrew Bible, 3 vols., mor. ex.	A. ben Chaïm ...	1482–5	Dr. Inglis ...	120
Burns (R.) ...	Poems, 1st ed., boards, leather back, 8vo, 7¾ in. by 4¾ in.	John Wilson	1786	Dec. 12, 1907 ...	118
——	News from New England, unbound (4 leaves), 4to	J. Coniers	1676	Earl of Sheffield	118
——	Horæ Beatæ Marie Virginis, old mor., sm. 4to	Hardouyn	1512	June 2, 1908 ...	117
——	"Original London Post," Nos. 125–289, small folio, calf	Heathcot	1719–20	Dr. Gott ...	115
Spenser (E.) ...	The Faerie Queene, 1st eds. of both parts, some leaves mended, morocco extra	W. Ponsonbie	1590–6	Dr. Gott ...	113
——	True Relation of the late Wars in New England, unbound, damaged, 4to	J. D. for M. K. ...	1676	Earl of Sheffield	109
——	Common Prayer, Edward VI., 1st ed., morocco extra	Whitchurche	1549	Dr. Gott ...	105

Author.	Work.	Printer or Publisher.	Date.	Library or Date of Sale.	Price.
					£
——	Horæ Beatæ Marie Virginis, old cf., 8vo ..	Richd. Mercator ...	[1494]	June 2, 1908 ...	105
Gray (T.) ...	Elegy, 1st ed., calf, 4to	R. Dodsley ...	1751	Nov. 21, 1907 ...	104
Budd (T.) ...	Good Order established in Pennsilvania. 4to, calf gilt	William Bradford ...	1685	Nov. 21, 1907 ...	101
Higgeson (F.) ...	New England's Plantation, 2nd ed., unbound, stained, 4to	M. Sparke ...	1630	Earl of Sheffield	100
Shelley (P. B.) ...	Queen Mab, 1st ed., orig. bds., with label, 8vo	P. B. Shelley ...	1813	Oct. 24, 1907 ...	100
Walton (I.) ..	Compleat Angler, 1st ed., mor., 2 leaves in facsimile, stained	Richard Marriot ...	1653	Dec. 17, 1907 ...	100
——	Strange Newes from Virginia, 4 leaves, 4to, unbound	Wm. Harris	1677	Earl of Sheffield	99

The result of last season's book sales may be summed up in a few words. Extremely rare and valuable works are becoming rarer and more valuable every day—those of an ordinary character more neglected. Between the two extremes there lies the large and important class which forms the back-bone of every library worthy the name. Such books as come within it may indeed rise and fall within comparatively narrow limits, according to circumstances, but as a rule they are stable, and in as much request as they have ever been. They can be bought without fear of the future, and their temporary owner has therefore nothing to regret. It was John Hill Burton who laid it down as an axiom that no good comes of gentlemen amateurs buying and selling, and though that may be perfectly true, and, as we believe, is so, yet it is never wise to pay too much, and the consideration of what is too much immediately opens the door to those speculations which it has ever been the fashion to decry, but which nevertheless cannot be ignored, especially in this democratic age. No one but those whose business it is can be expected to know very much of the ups and downs of the book-market, but there is one rule which never fails, and that is to buy the best editions of the best authors at the price prevailing at the moment, and to leave time to settle the balance of the account.

In conclusion it may just be mentioned that the most important sales held during the past season were those of Dr. Gott, the modern portion on February 26th and the main portion on March 20th, together £13,435; a miscellaneous sale held at Sotheby's on June 2nd, £9,503; Earl Howe's collection of *Shakespeareana*, £5,335; Mr. E. J. Stanley's library, sold in three portions, together £8,088: the Earl of Sheffield's library, sold in November, 1907, £3,223; a selection from the library of Lord Willoughby de Broke and other properties, £3,776. Mr. H. C. Hoskier's library, removed from the United States, consisting largely of *Incunabula*, £4,626; another collection of *Incunabula*, sold on December 5th, 1907, £1,284; and a miscellaneous sale held on May 11th, £2,169. The new season will commence early in October, and according to the modern practice, end with the last days of July, 1909.

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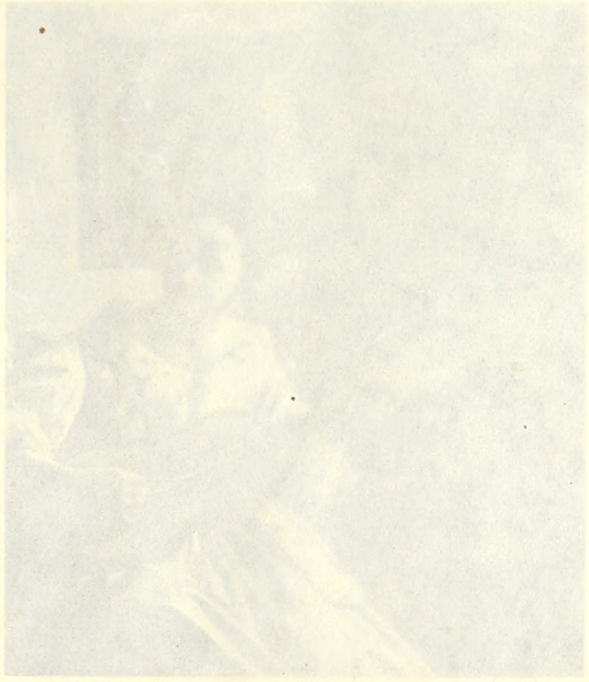
PORTRAIT OF A YOUNG MAN
By Frans Hals
From the Kann Collection
In the possession of Messrs. Duveen Bros.

Mr. John G. Johnson's Collection of Pictures in Philadelphia
Part IV. By J. Kirby Grant

In speaking of the seventeenth century Dutch masterpieces in the collection of Mr. John G. Johnson in Philadelphia, it is only natural to begin with the greatest master of the School, not only for the position due to Rembrandt's genius, but for the wonderful manner in which the great Dutchman is represented in this gathering, which includes no fewer than five authentic pieces of his handiwork, all of which, with one exception, belong to the period of his full maturity. The first example is an oak panel with a painting of the interior of a cellar, signed and dated 1651, which he acquired from Messrs. Dowdeswell, the picture having previously passed through the Duchâteren and Van der Kellen (Utrecht) collections.

Next in date, that is to say about 1655-5, is a *Portrait of a Man* with disordered hair and beard, facing the spectator. He is dressed in a dark brown cloak over a reddish brown under-dress, and lighted from the left-hand side top. A replica of the picture is in the Someroff collection in St. Petersburg, and an etching of it by Charles Courtry in the catalogue of the John W. Wilson



THE GUITAR PLAYER

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Mr. John G. Johnson's Collection of Pictures in Philadelphia Part IV. By J. Kirby Grant

In speaking of the seventeenth century Dutch masterpieces in the collection of Mr. J. G. Johnson in Philadelphia, it is only natural to begin with the greatest master of the School, not only for the position due to Rembrandt's genius, but for the wonderful manner in which the great Dutchman is represented in this gathering, which contains no fewer than five authentic pieces of his handiwork, all of which, with one exception, belong to the period of his full maturity. The exception is an oak panel with a painting of the carcase of an ox in a cellar, signed and dated 1637, which Mr. Johnson acquired from Messrs. Dowdeswell, the picture having previously passed through the Duchteren and Van der Kellen (Utrecht) collections.

Next in date, that is to say about 1643-5, is a *Portrait of a Man* with disordered hair and beard, facing the spectator. He is dressed in a dark brown cloak over a reddish brown underdress, and lighted from the left-hand side top. A replica of the picture is in the Someroff collection in St. Petersburg, and an etching of it by Charles Courtry in the catalogue of the John W. Wilson collection in Paris, of which the portrait formed part, after having been in the Marquis d'Aligré's collection in Paris.

The third Rembrandt, which dates from about 1646, is a small full-length sketch of *Christ on the Cross*, seen sideways, against a dramatic gloomy evening sky over a dreary hilly landscape. The picture is similar to one in the Cavens collection in Brussels. It belonged at one time to King Augustus of Poland, and passed subsequently through the collections of J. W. Wilson, Ch. Pillet, and C. Sedelmeyer in Paris, C. Hollitscher in Berlin, and E. Otlet in Paris. A very important panel by the same master is the head of a bearded Jew, in a red cap, looking down, dating from about 1655. The pale, sunken face of this magnificent character head is framed by an unkempt beard; the old man wears a dark coat and a pot-shaped cap. The panel has a pedigree which includes the names of Ravaisson-Molliens (Paris), G. Donaldson (London), and Levy-Cardon (Brussels) among the former owners.

THE GUITAR PLAYER BY VERMEER OF DELFT

Finally, there is a half life-size *Head of Christ*, almost full face,

SAYING GRACE BY JAN STEEN

A TAILOR'S SHOP BY BREKELENKAM

but slightly inclined to the right—an oak panel which belongs to the master's later period. Dr. Bode believes it to have been painted between 1656 and 1658. This picture was successively in the collections of Mme. de Sarley, the Comte de la Bégassière, and Mr. C. Sedelmeyer.

Rembrandt's great contemporaries are nearly all adequately represented in the Johnson collection, especially Jan Steen, of whose work there are no fewer than five authentic and highly important examples. The *Saying Grace* here illustrated, a signed canvas (23½ in. by 30 in.), of

MAN TAKING MEDICINE BY ADRIAEN BROUWER

which several copies are known, was formerly in the collection of Colonel Hankey at Hastings, passed subsequently through the hands of Mr. Sedelmeyer, Paris, and was shown at the Royal Academy Winter Exhibition in 1885. An important work of good quality and strong colouring is the representation of *A Family Feast* (41 in. by 37 in.), in illustration of the proverb: "*Soo de ouden songen, soo pijpen de jongen,*" which is inscribed on a piece of paper in the left-hand corner. The scene is in a peasant's cottage, with a half open window on the left showing the

CATTLE AND PEASANTS BY A. CUYP

corner of a neighbouring house. It is a subject that was in particular favour with the master, variants of it being at the Ryks Museum in Amsterdam, at the Oldenburg Museum, at the Academy in St. Petersburg, and in several well-known private collections. Another signed *Merry Party* (20 in. by 17 in.) is a masterpiece showing Jan Steen at his best. Equally important among this painter's works in the Johnson collection is a picture of a fat man leaning out of a window and reading a piece of paper which carries the title LOF LIED. Three other fellows are listening at his right and his left in the back of the room. On a board suspended from a nail appears the inscription: JUGHT NEMT. IN, and a glass of wine with two crossed clay pipes. The upper part of the window is covered with vine leaves and bunches of grapes. The artist's signature appears on the left-hand edge of the window sill.

PORTRAIT BY CAREL FABRITIUS

Among the forty-eight versions of the *Physician's Visit* subject by Jan Steen, cited in the new edition of Smith's *Catalogue Raisonné*, a high place must be accorded to the

BARN SCENE BY GABRIEL METSU

beautiful little panel at Philadelphia. Our full page plate reproduction of this exquisitely wrought picture obviates the necessity of giving a full description of the scene depicted. The panel has an interesting pedigree, from the J. H. van Heemskerck sale at the Hague in 1770, when it realised 314 florins, to the Louis Miéville sale at Christie's in 1899, when it was run up to £798. It was shown at the Royal Academy Winter Exhibition in 1878.

The *Barn Scene*, with a man cutting chaff and a woman at a spinning wheel, by Gabriel Metsu, a

LANDSCAPE BY HOBBEMA

canvas measuring 29½ in. by 24½ in., is an important and characteristic example of the master's art, though it was painted by him at the early age of nineteen, as is proved by the date which follows the signature. The still life painting on the right of the canvas is remarkable for the exquisiteness of its detail. The picture was formerly in the Hautpoul collection, which was dispersed in Paris a few years ago.

Of the other "small masters" Terborch is well represented by a signed canvas, *Drinking the King's Health* (37½ in. by 31 in.), from the Savile-Olney collection; and Brekelenkam by an excellent and unmistakeably authentic scene in a tailor's shop. But the gem of this entire group is the wonderful *Guitar Player* by that rarest of Dutch masters, Jan Vermeer, of Delft. It has the mellow silvery quality of his finest works, and belongs obviously to the same period as his famous *Young Lady at the Virginal* at the National Gallery, of which it is certainly the equal as regards quality. It is painted on canvas, is fully signed, and measures 19½ in. by 16½ in. At the time of Vermeer's death this picture was in the possession of the master's widow, who gave it, together with the *Love Letter* (now in the Beit collection), as security for a debt of 617 florins. It seems scarcely credible that this magnificent masterpiece should have been sold in 1696 at Amsterdam for 70 florins, and in 1817 for even less than that insignificant figure.

To Rembrandt's pupil, Carel Fabritius, is attributed with fairly good show of reason a portrait of a bearded man reading, his head covered with a broad-brimmed hat, although authentic works by this master are so exceedingly scarce that it is difficult to arrive at a definite conclusion by comparison. The portrait has certainly the light background against which the features are seen in darker tones, which is considered characteristic of his manner. A picture of a mother and daughter spinning and sewing, by Rembrandt's greatest pupil, Nicolas Maes (25 in. by 21 in.), is painted in the master's best manner, but is unfortunately in a poor state of preservation.

Of Adriaen Brouwer's somewhat crudely realistic art, Mr. Johnson possesses a brilliant example in the painting of a bust of a man taking medicine, a subject of which many replicas and copies are known, notably those by Joost van Craesbeeck at the museums of Frankfort and Amiens. A superb landscape with cattle and peasants infused in a glorious golden light shows the high-water mark of Aelbert Cuyp's art. Of Hobbema, Mr. Johnson possesses a signed and dated landscape of the highest importance and of superb quality,

ADORATION OF THE MAGI BY JEROME BOSCH

painted under Ruysdael's influence. Ruysdael himself is represented by a *Stormy Autumn Day on the Sea Coast* (22½ in. by 13 in.), and a fine signed *Winter Landscape* (20 in. by 26 in.). A remarkable painting of its kind is Isaak van Ostade's small *Summer Landscape*, with a cottage and some gnarled trees. On the left are a peasant and his wife sitting with their backs to the spectator, and a boy holding a horse. Another picture by the same master represents a river bank with a large boat loaded with a crowd of peasant folk and cattle. A very

PEASANTS DANCING BY PIETER BREUGHEL THE ELDER

characteristic and important landscape with cottage and trees in the middle, and water and cattle on the left (41½ in. by 26 in.), bears the rare signature of Paul Potter.

Two other Dutch pictures of admirable quality and in an excellent state of preservation should here be mentioned—a *View of a Town* in broad daylight, on panel (16½ in. by 20½ in.), by Jan Van der Heyden, with the artist's signature on the stone of a well, and a *Seascape* in quiet morning light, with a cloudy sky and the sunlight playing on the waters, by Van der Capelle.

Interior, with a Nude Figure, ascribed to Jan or "Velvet" Brueghel. It represents a gallery or artist's studio, filled in every nook with a heterogeneous gathering of pictures, statuary, objects of art, scientific instruments, shells, jewels, and what not. On the left is a nude figure looking at her reflection in a hand mirror, a Cupid or *putto* standing at her feet. A white-bearded monkey is looking at a picture through a pair of spectacles, and another monkey is seated on a chair in the centre of the confused composition. Through an open arcade on the right is

INTERIOR OF AN ART GALLERY BY JAN BREUGHEL

A few interesting works of the later Flemish school command attention—above all, Hieronimus Bosch's *Adoration of the Magi*, a picture of quite unusual importance, in which we see possibly the original of the famous replica at the Prado in Madrid. The picture is in every way characteristic of the master, notably in the grotesque introduction of the shepherds watching the scene from the roof and through an opening in the wall. *The Village Scene* with dancing and carousing peasants, which is ascribed to Pieter Brueghel the Elder, is more probably one of the several copies made from this master's original by his eldest son Pieter Brueghel the Younger, known as "Hell Brueghel." Another copy, presumably from the same hand, was in the collection of the late M. Rodolphe Kann.

Of somewhat debateable nature is the extraordinary

seen a view of Antwerp across the river. The picture is signed J. Breugel, a form of signature which was never used by "Velvet" Brueghel, who invariably signed his pictures BRUEGHEL. Moreover, in the corner of the room adjoining the arcade are two portraits which unquestionably represent *Philip IV. of Spain*, and his wife, *Isabella of Bourbon*, and could therefore not possibly have been painted before 1625, the year of "Velvet" Brueghel's death. Possibly the picture may be from the hand of his son, Jan Brueghel the Younger (1601-1675), although the signature is not to be relied upon, since, to the best of my knowledge, the few authentic signed pictures by this painter do not include a single instance in which he returned to his grandfather's form of spelling his name without the H.

It would lead too far to enter here into a detailed

PORTRAIT OF THE POET DUPATY BY INGRES

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THE DOCTOR

BY JAN STEEN

IN THE COLLECTION OF MR. JOHN G. JOHNSON, PHILADELPHIA

PORTRAIT OF THE ARTIST'S MOTHER BY CHARDIN

description of the modern department in Mr. Johnson's collection, which comprises some 150 examples, apart from the numerous works by the masters of the Barbizon school. There are, however, in this section two pictures which are of eminent importance as illustrating in brilliant fashion the two extremes of the movements which ruled the art of painting during the nineteenth century. The classicist tradition at its best, based upon perfection of drawing and upon the Raphaelesque conception, is exemplified by a magnificent portrait from the brush of Ingres; the modern vision, which depends upon accurate observation of the true appearance of objects in their ambient atmosphere, by a very beautiful early Whistler.

It would be vain to expect any of these Whistlerian qualities in Ingres's very important portrait of the poet, *Louis Emmanuel Félicité Charles Mercier Dupaty*. These qualities were alien to the spirit of the time.

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Nevertheless, even the most stubborn advocate of impressionist principles cannot but admire the meticulous perfection in the elaboration of each detail, the extraordinary mastery of draughtsmanship, and above all the honesty of portraiture. The portrait is an excellent instance of the "adaptation of his style to the social characteristics of the models," pointed out by that shrewd French critic, M. Camille Mauclair. Like all Ingres's portraits, it resembles "not only the individual person, but the sitter's whole caste." Dupaty, who lived from 1775-1854, was a member of the Académie Française, and brother of Ingres's intimate friend, the sculptor Dupaty.

It is meet that in a Transatlantic representative collection of such magnitude, America's greatest painter should be represented by a work of unique charm. *Die Lange Leizen—of the Six Marks—Purple and Green*, belongs to the early period in Whistler's career, when he was most profoundly influenced by the art of Japan. Like the *Princesse du Pays de la Porcelaine* (now, with the Leyland *Peacock Room*, in the possession of Mr. Freer, of Detroit), it was painted in 1864, and exhibited at the Royal Academy of that year. The *Lange Leizen*, so called from the Chinese vase in the lap of the lady in Eastern garb, is a remarkable instance of Whistler's rare subtlety in the management of the most delicate colour harmonies, of his decorative gifts, his distinguished sense of style and keen appreciation of colour values. Unfortunately the only available photograph does but scant justice to the very qualities which are most significant in Whistler's art.

"DIE LANGE LEIZEN" BY WHISTLER

Pottery and Porcelain

Madeley Porcelain Part I. By W. Turner

Nantgarw and Swansea porcelain, made from the Billingsley recipe, especially if decorated by him or by his disciples at the locality, have now become famous and scarce. Some collectors have even made them a specialty.

Singularly enough the lineal successor of those fine wares is scarcely known. A few scrappy accounts have been published regarding it, more or less correct. Only one illustration of it has appeared in any publication.

The porcelain alluded to is that which was produced at Madeley, in Shropshire, for about a dozen years ending in 1840. Two kinds of it were manufactured, and a third sort was decorated. The one was a soft paste, very similar to "Nantgarw," "Old Swansea," and "Old Sèvres": the other was a comparatively hard body; and the third was French ware imported in the white, or having only a slight decoration, which could be removed by the application of hydrofluoric acid.

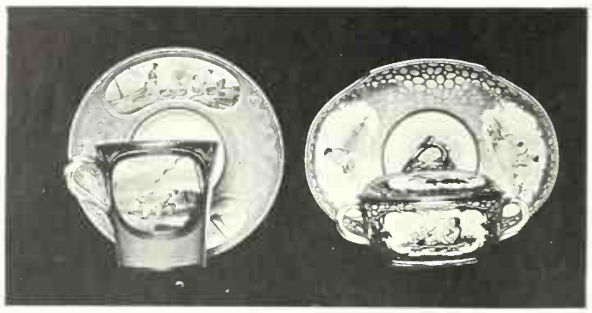
In the early part of the last century large quantities of French ware were imported into England, notwithstanding a heavy import duty which was then imposed. In the year 1814 a memorial was sent to our Government by certain potters praying for pecuniary assistance, and asking for heavier duties to be imposed on the importation of foreign porcelain. That document can be seen at the Public Record Office, London. A short extract will throw light upon the subject matter herein. It is as follows: "It is now many years since France has taken the lead in the manufacture of porcelain. . . . English manufacturers have also exerted themselves in the competition, and much capital has been

No. 1.—Cabinet cup and cover, 9½ in. high by 5½ in. diam.; turquoise ground, two medallions in body and two on cover, decorated with flowers and fruit by Gray. Madeley soft paste, unmarked.

Tea tray of Madeley soft paste, 5⅝ in. by 5½ in. by 1½ in. deep; flowers in centre; birds in reserves; decorated by R. B. Gray; turquoise ground colour; raised gilding, massive, but dull. No mark.

Teapot and stand (Madeley soft paste), 4½ in. high with lid, 2¾ in. diam.; turquoise ground, heavy, raised gilding; exotic birds in two panels. Probably by Randall. Unmarked.

expended on trials for the purpose of improvements: but that the success hitherto has not been equal to the exertion is sufficiently proved by the importation of *white* French porcelain continuing to a very considerable and increasing amount, the selling price of which, for the last thirty years, has been near three times that of the best English *white* porcelain." In another part of the memorial the potters say this: "The *white* porcelain manufactured in this country seems to have received little or no improvement for the last twenty years, the attempts of late being rather to render it cheap (by making a spurious kind) than to improve the quality of the article in its real, essential properties." That was from the point of view of men who looked upon the splendid productions of the Sèvres factory to be the goal of their hopes. And doubtless in these views lay the prompting which caused the Madeley factory subsequently to arrive. In its soft paste it strove to rival the French and meet the taste of the wealthy connoisseur; in the hard body, the wants of the general public were studied; and, in decorating the white French ware, a constant source of income was secured, for it will be seen by the above extract that a great deal of that kind of work was being done at that time. Madeley had the best artistic help that could be procured. Practically all the wares were decorated in the French mode, and sold by the London dealers as if imported from France, which was really the fact in so far as the porcelain itself was concerned; in which event the mark—the double L—if existent when imported, was retained. If not, it was added at the Salopian factory. But the porcelain which was potted at Madeley never had any mark at all. Nevertheless, owing to the decoration being so Frenchified in appearance, it was usually sold as *Vieux Sèvres* by the London dealers, one of whom expressed annoyance that, from conscientious motives, "the old Quaker" (Mr. Thomas Martin Randall) would not forge the mark. Following so soon after the stoppage of the Nantgarw factory in 1822, the Madeley ware became popular amongst the dealers owing to its near approach to the French soft porcelain. It will be remembered by those collectors and connoisseurs who have read up the subject, that the best Nantgarw and Swansea porcelains laid hold of the London market. Mortlock, the eminent dealer of Orchard Street, was prepared to take all he could get, even "in the white." Some of it was sold in London as "Old Sèvres," if decorated in that style, for the body was a close approximation to the French paste—being extremely glassy and translucent. One of the firms which decorated it in London was that of Messrs. Robins and Randall, of Barnsbury Street, Islington.



No. II.—*Chocolate cup and saucer, with "Old Sevres" mark—the double L in blue; twisted handle 2¾ in. by 6 in. diam.; applegreen ground, finely gilded with stars in scrolls; marine scenes in panels by Philip Ballard. French soft paste.*

Covered cup and tray, 5¾ in. high by 3 in. diam. and 7 in. by 5¾ in. diam. respectively. French soft paste porcelain marked with the double L; decorated at Madeley with Watteau scenes in reserves by Ballard; richly gilded.

Mr. Randall, of this firm, was he who subsequently made the Madeley ware. Doubtless, as a member of this decorating firm, and a potter, decorator and chemist himself, he got to know intimately all about soft or artificial porcelains. When he left the London firm and went to Madeley, in 1825, he was pretty well equipped for making another *pâte tendre* which would supply the vacuum created in London by the disappearance of the Nantgarw and Swansea wares. Judging from the short time that elapsed, it looks as if this was the proximate cause of Randall leaving London. It is true that John Rose, of Coalport, persuaded

No. III.—*Dish of French soft paste, double L mark and N. K. in blue additional, turquoise ground, dentil gilding, with three panels painted with cupids by Ballard. Diam. 8¾ in., 1⅛ in. in height. Saucer, 6 in. diam.; French soft porcelain, having double L mark in gold; decorated at Madeley by Gray in two reserves with flowers, basket, waterpot, and sheaf of arrows, etc.; well gilded.*

Billingsley in 1819 to join him, and produce the real "Nantgarw" there. But, as a practical potter, he found that there was so much waste by fusing in the kiln that it would not pay. He soon dropped its manufacture altogether. The field was, therefore, open to Randall, and he succeeded so well that the dealers declared his soft paste body was the closest imitation of "Old Sèvres" ever produced. Be that as it may, it was sufficiently near to form a capital substitute.

For a few years Mr. Randall only decorated the French ware after he arrived at Madeley. He then took larger premises and built kilns—biscuit, glost, and enamel—near to the side of the old canal. Part of the premises, turned into two dwelling houses, still remain. I have seen the place. Here again I was reminded of "Nantgarw"—having seen it as well. Both of these factories were situated in close proximity to a canal, and in a coal producing country. The canal was handy for the transport of the raw materials. In the case of the fine ware and finished goods the mail coach, *en route* from Birmingham to London, was equally convenient—comparatively so, that is, with the travelling resources of the period. Like "Nantgarw," too, the *pâte tendre* fused easily in the oven, and a good deal of it was thereby destroyed. Coal for firing up was used for the biscuit and glost ovens—that is, for the two fictile bodies in the "biscuit" state, and for the glaze hardening, after the pieces *en bisque* had been dipped in it. But for the enamel kiln for burning in the decorations, after being painted on the glazed surface, only wood was used, as the sulphur in the coal was apt to damage the colours; with wood or charcoal the decoration remained brighter and more delicate. In these three processes a different degree of heat is required—the highest temperature being for the biscuit ware, a less degree for glazing, and a lesser still for enamelling or decorative purposes. In the latter case, however, if the pieces are highly ornamental, not once or twice, but three and more times such specimens were touched up and heated again in the enamel oven. It is on record that, at Derby, Duesbury had his more elaborate productions "built up" with the brush and refired no less than seven times, until one could almost see the decoration standing out, as it were, upon the surface. The Madeley pieces, generally speaking, are so well decorated that they seem to have been re-touched and hardened again and again. Of course, in the case of inferior productions such elaborate treatment was not required; but what I have seen of the Madeley craftsmanship is almost entirely of a superior class. With the harder body very little fusing and waste would occur. It was only in the soft, glassy, translucent, frit body that this great risk was entailed.

No. IV.—Coffee can, 4 in. high; saucer, 4½ in. deep; French porcelain (soft paste), decorated in small diamond panels, 1½ in., interlaced and filled in with flowers by Gray; turquoise ground. Mark, the "Old Sèvres" double L.

Two milk jugs, 4½ in. high; ground colour turquoise on one and apple-green and Rose du Barry on the other; tripod feet; doves at play on one, and boy and girl on the other. Marked on feet with double L in blue; soft paste (French); painted by Baillard and Randall. These and Nos. I., II., and III. are in the collection of Mrs. Darby, Adcote, near Shrewsbury. They were obtained from Mr. Martin Randall himself, or are identified as his production or decoration. He was a personal friend.

Mr. Randall had no flint mill at Madeley. Instead of grinding his materials he obtained them in a prepared state from the Potteries in North Staffordshire, which is not very distant, Madeley, in Salop, being about twenty-five miles from Stoke-on-Trent as the crow flies. His principal wants in that respect would be Cornish clay (Kaolin), Cornish stone (petuntse), flint, and potash. Clay for saggers, and coal and wood for firing the ovens, he had in abundance upon the spot. Mr. John Randall is of opinion that his

uncle never used any calcined bones in any of his recipes. The production of the little factory at Madeley lasted about a dozen years. The output, it may safely be affirmed, was at least a quarter of a million pieces during that time, besides those which were imported from France for decoration only. After the Nantgarw factory got fairly under way, it is stated that they produced something like three hundred pieces per week. At Madeley there was a larger staff than at the Nantgarw factory. At the latter, according to the rate named, it would total to about two hundred thousand pieces in twelve years—the period which each of these two factories lasted. Another coincidence! Much of it, doubtless, was sent to London in the white state to be decorated ware by Dodin or Morin, and other noted artists of that ilk, the "Madeley" is quite as well painted as the average of "Old Sèvres" wares. The paste is just as translucent, and the gilding is excellent. The turquoise ground colour of Madeley was unequalled in England at the period: other grounds of Rose du Barry, apple-green, pink, and maroon were also well done. Considering that it is exceedingly scarce and rare, there is no reason why, when identified, it should not go as high in value, even at public sales, if the auctioneer knows how to describe it properly. To recognise it as distinct from the "Old Sèvres" will require some care and study. In the case of the soft paste, it should be borne in mind that it is very translucent in transmitted light—quite as much so as

No. V.—Two pieces of Madeley porcelain.

1.—Spill vase, 2½ in. high, of soft ware, very thin and translucent, rather creamy-looking glaze. Two oval panels, with exotic birds by John Randall. One of his early attempts at painting on china. Says himself that it was a copy from an "Old Sèvres" piece. (No mark.)

2. "Figure subject." Dog (modelled by Philip Ballard); on cushion as base; hard porcelain; white colour relieved with brown tints upon head, ears, and tail. Base, 3⅜ in. long by 2 in. broad; dog, 2 in. long by 1¾ in. in height. Unmarked. Collector, John Randall, Madeley, Salop, who can verify the genuineness of the objects from personal knowledge.

there. If we add the French wares decorated at Madeley in the twenties and thirties, and at Shelton from 1840 to 1856, it is hardly understating the case when we estimate something approaching half a million of imitations of the French styles which were sent to the Metropolis for sale. Where did they all go, and what has become of them? In the country houses of Glamorgan are to be found hundreds of Swansea and Nantgarw specimens, which are hoarded as precious heirlooms. I know of a recent case where such pieces are left under a will. As regards "Madeley" I have found a number of pieces kept in families with the greatest care. Most of the output was sold in London to the wealthy members of society, and there is not the least doubt that thousands of pieces of that ware are still preserved and called "Old Sèvres." It may be regrettable, but it is true. At the same time they may turn out equally valuable. Setting aside the decorative French the best Nantgarw: but it is more creamy, and therefore has more of that mellow softness so characteristic of the best French soft ware. The Welsh porcelain is more snowlike in its whiteness, whereas Madeley is more milky. The decorations on both the Madeley pastes are, generally speaking, pastoral groups after Watteau or Boucher, marine or coast views, cupids, birds, fruits, and flowers interspersed with those academic, small, tubular roses so characteristic of the French style. The gilding is solid, lasting, but dull—almost matt in appearance. The scrolls are rococo, in the style so prevalent in the time of Louis XV. Under the real French ware proper the double L of "Old Sèvres" is usually found. The two Madeley pastes have no factory marks at all.

The works were closed in 1840, and Mr. Randall moved to Shelton (Hanley), in North Staffordshire, taking his stock with him. He was then fifty-four

years of age, and seemed inclined to retire or change his mode of life, for he offered the stock, in the white, to Mr. John Randall, his nephew—so the latter informs me. At Shelton only the enamel kiln was used because not much more ware was made. The old stock and supplies of French porcelain were decorated, fewer hands were employed, and in 1856 the works were closed. No other ware than porcelain was manufactured at Madeley; what new ware was made was burnt at the Albion potworks of Mr. Dimmock, Hanley—close at hand; it was fired at the same light heat as suited earthenware. As a matter of fact it never paid Mr. Randall, owing to the loss he experienced by its tendency to fuse in the kiln. It was the decoration of the French ware that really kept him going financially.

Mr. John Randall informs me that the turquoise ground colour was produced in this way: his uncle sought to have the particles of colour of one equal size. He obtained this by washing the colour in pure water, and pouring off the finer particles which rose in suspension, leaving the coarser ones for use. A coat of oil was then laid on the piece of ware to be decorated. The particles of colour, well dried, were sifted on to the oil coating, to which they adhered. When fired these particles would melt one into the other, forming an even surface, and thus producing a brilliancy unobtainable by any other means. But if the particles were very unequal, a second and third washing took place. A greater body of colour could thus be obtained—*i.e.*, by sieving it on to the oil coating—than by laying it on with a brush; and, of course, it would be granular, like the body of the ware. The glaze, too, would be soft and equally granular, so that the expansion or contraction in the kiln would not be unequal. A thin, hard glaze would not hold a thick mass of colour, and hence the hard paste at Madeley never had the deep, rich colour of the soft paste. The turquoise upon it (the hard paste) was thin and "husky" looking—more like what at Coalport they called "blue-celeste." The apple-green was treated in the same way as the turquoise ground.

It was on condition that he made the same body, glaze, and ground colours that Mr. Herbert Minton offered him a partnership in the Stoke works. There

No. VI.—*Plaque of Coalport porcelain painted by Robert Bix Gray. Subject: Ariel's song in "The Tempest," by Shakespeare—*

"Come to these yellow sands
And then take hands."

Scene: Rocks, beach, sea, and a number of female forms—fairy-like, dancing and levitating. Gray was the flower painter at Madeley; but he was an all-round artist, and could do genre subjects as well. The sketch indicates that he had a fine imagination. Collector, John Randall, Madeley, Salop. This piece has been in Mr. Randall's possession for many years, and he knows it is Gray's work. It is not Madeley ware, but is given as a specimen of his (Gray's) figure painting.

is no doubt of this, because he told the tale himself to my informant, who says that the reason given for refusing such a tempting offer was that age was creeping upon him, and retirement necessary to his peace of mind. It is remarkable that this quiet, modest individual should draw the admiration of so eminent a manufacturer as Mr. Minton, whose productions are famous the wide world over. But here we have the fact that, after Billingsley, he produced the most beautiful of English soft porcelain; that he surpassed Billingsley ultimately in improving his mixture so as to approach nearer to "Old Sèvres" in mellowness of tint. Moreover, his success as a ceramic colourist was all due to his own inventive genius, knowledge of chemistry, and patient experiments. And yet he was unambitious and modestly retiring in his habits. How characteristic this is of the manners of the members of the "Society of Friends"! Yet, in pursuing my ceramic researches, I have been astonished to find them frequently in the van of progress—commercial, industrial, and social.

The glaze, as well as the body, of this translucent ware was, of course, an artificial or "soft" preparation; so much so that the decoration sank into it, and became incorporated with it when once it passed through the fire. It cannot be recognised by the touch as is the case with painting upon the true porcelain or "hard paste," such as that of Dresden or Bristol. The consequence is that very little "rubbing" is seen upon really soft porcelains in general. The decorations are as lasting as the pieces themselves. In the harder body which Mr. Randall produced, and in which he would put a large proportion of Cornish china clay and stone, the case is different—the glaze being of a firmer texture to suit the body. Hence the decoration is not so fully at one with the glaze as in the other. But yet it is to some extent showing that it is not the real, true, hard porcelain. By the way, this is another coincidence with the Welsh porcelains; for Mr. Dillwyn, of Swansea, prepared a harder porcelain there so as to resist the fusing in the kiln of Billingsley's soft ware. He said that the former had a "conchoidal fracture," and not a granular one like the other. But it is nothing like the true, hard porcelain of, say, Bristol.

The real French ware which was redecorated at

No. VII.—Plaque of Madeley hard paste, 8 in. by 5½. Subject: gipsy girl and dog; painted by Henry Randall, the son of Thomas Martin Randall. Turquoise ground; rich, raised gold border, chased. It is only the work of an "apprentice hand," and given to show variety. Little decoration was done by Henry Randall. He left the factory very soon for another field of labour more suitable as a vocation for him. Collector, John Randall, Madeley.

Madeley consisted of tea, breakfast, and dessert services; vases, wine coolers, jardinières, etc. If not in the white state, the slight decoration of flowers, sprigs, dots, lines of blue or gold was removed by means of acid. Rich gilding, painting, and grounds were then laid on. The general decoration consisted, like the Madeley ware proper, of Watteau scenes, cupids, flowers, coast views with fishermen, female figures, children, boats, and other seafaring and fishing paraphernalia. The soft glaze upon which this decoration appeared was so blended with the artificial body that a new and brilliant surface appeared after it was fired again in the enamel kiln. In most cases of this kind the Sèvres mark was upon the piece. If not, it was added because it really came from France.

The articles which were manufactured at Madeley consisted of spill vases, dishes, cake trays, teapots, small comports or stands for sweets, cabinet cups and covers, plaques for furniture inlaying, wine coolers, ring stands, candlesticks, plates, etc. A few miniatures were painted. Figures and statuettes were also modelled, but not to any extent.

As explained already, the ground colours were not so bright and delicate upon the hard paste because the glaze was also hard, and would not amalgamate with the colour in the process of firing, especially the turquoise and green; but maroon, pink, and Rose du Barry succeeded better upon it.

Some collectors who have much "Old Sèvres" may have the "Madeley," and Madeley decorated French ware, mixed up with it. There are connoisseurs who delight in the study of, and the art of, discriminating ceramic wares. They will spend long, solitary hours in the pursuit. Well, here is a quest for them—almost as obscure as that of the Holy Grail itself. Nevertheless, success or none, it would afford a delightful investigation for many. It is a question of taste and of love for accuracy whether collectors should not endeavour to discriminate, amongst their treasures, that which is Madeley and that which is French, both in body and decoration.

It says a good deal for English ceramic art of the early nineteenth century that such artistic products as those of the Madeley factory were turned out. We have the fact that such a first-class master potter as Herbert Minton appreciated the work accomplished by Martin Randall, and made him a handsome offer. We have also the historical fact that Chelsea, Bow, Plymouth, Bristol, Swansea, and Nantgarw porcelains had all succumbed to the rivalry and competition of the continental men, backed up as they were by subsidies from royalty. The Staffordshire porcelains were in their infancy. Moreover, we find that Worcester and Derby had deteriorated very much in the first half of the nineteenth century, as compared to the glories of the Chelsea-Derby period, and that of Dr. Wall at Worcester. But here was an obscure factory in Shropshire quietly making a ware and a decoration equal to the best traditions of the

No. VIII. *Plaque of Madeley porcelain, 4 in. by 2¾ in., decorated with turquoise ground edge; rich scroll gilding, rococo style, and, in centre, a Watteau or Boucher scene, painted probably by Jhan Hank, who was employed by Mr. Randall at Shelton. Plaque was intended for inlaying in furniture.*

French, and without seeking for renown by means of individual factory marks.

Mr. Randall was undoubtedly a good man. He joined the "Society of Friends" from conscientious motives. There can be no doubt of it. It was not like a step, in passing from the religious ranks of his own family, to benefit him in a pecuniary sense. He is said to have made the acquaintance, when quite young, of "Quaker Pegg," one of the best flower painters that Derby ever produced. Pegg was a religious fanatic. He renounced the Art of Painting as a kind of idolatry. Such a mind may have influenced Randall's young and receptive heart. Be that as it may, Mr. Randall refused to put the Sèvres mark upon purely Madeley ware, and hence, being unmarked, the dealers had a difficulty in proving to their customers that it was really "Old Sèvres." They resorted to stratagems. Mr. John Randall in his interesting *History of Madeley* gives an instance of the *modus operandi* adopted. A box of ware would be taken to Dover. The dealer would have it re-addressed to himself at London, where he had assembled his wealthy customers to witness its arrival *from Paris. Tableau!* And much grist was brought to the mill of the dealer. Another point is worth quoting (see p. 210), as follows:

"The chief beauty of Mr. Randall's porcelain, like that of other frit bodies or *pâte tendre* china, was that it admitted of a complete amalgamation of the painting with the glaze, and also of a richness and depth of colour, as in the case of turquoise, not to be produced on ordinary china. It had, too, that waxy whiteness and mellow transparency for which old porcelain (? 'Old Sèvres') was distinguished."

No. IX.—*Similar plaque to No. VIII.* Both pieces are in the Collection of Mrs. Pratt Fallowfield.

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Peint par Laveine

LES CERISES

The Treasures of Avington
The Seat of
Sir John Shelley, Bart.

Part II. **Written and Illustrated by Leonard Willoughby**

WHEN Washington Irving—that most graceful of American writers—gave his ideal of an English park, he described it as having "vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees heaping up rich piles of foliage. The solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them; the hare bounding away to the covert or the pheasant suddenly bursting upon the wing. The brook taught to wind in the most natural meanderings, or expand into a glassy lake; the sequestered pool reflecting the quivering trees and the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple, or sylvan statue, grown green and dark with age, gives a classic air of sanctity to the seclusion." This truly charming and graphic description of an old English park, of which there are such a profusion in our shires, fits, in many respects, that of Avington; in fact, it might well have been the particular one which Irving had in his thoughts when giving his pen picture. To the description of Avington he might, however, have added, that stretching far across these vast lawns of vivid green are majestic avenues of stately trees, reaching in all directions to the very outskirts of the beautifully undulating park, which was enclosed by the Duke of Chandos in 1785. One of these in particular, known as the Alresford drive, extends for miles. The sylvan glades and walks about Avington Park are quite lovely, while portions of it on the high ground, and especially that spot where the venerable Gospel Oak still stands, are extremely interesting as being that particular part of the old forest of Winchester, known as Hempage Wood, from which the Bishop of Winchester — Walkelin —cut down so many trees with which to help rebuild the Cathedral at Winchester. The Gospel Oak I allude to was so called because St. Augustine is traditionally supposed to have preached under it, and in fairly recent times, when bounds were beaten, the parish priest

NELL GWYNNE BY KNELLER

used to read the Gospel of the day under it. Bishop Walkelin, the Norman Bishop of Winchester, was given leave by William the Conqueror to cut down as many trees in Hempage Wood as he could fell in three days wherewith to roof the nave of the Cathedral. The Bishop, calling together carpenters innumerable, swept off the whole wood of oak trees, leaving nothing

DUCHESS OF CLEVELAND BY LELY

standing there save the traditional Gospel Oak. For this he got into considerable trouble, as he overstepped his permission. The solid trees thus carried to Winchester are still to be seen in the roof of the nave of the Cathedral above Wykeham's stone groining, and they are as sound as when they were hoisted up in 1086.

The country around here much resembles the broad Yorkshire Wolds—wide, open hills following one on the other's wake, like the billows of some great surging sea. And here there is the most perfect, invigorating, life-giving air, sweeping up and across this broad expanse of land from the distant silver streak seen far away below to the south—the Solent. Avington House is at the westernmost edge of this fine park, which the Duke of Chandos much enlarged, and stands on low ground; in fact, it is almost level with the stream which winds its way softly through the grounds from the upper waterfall, expanding, after passing the house, into a broad lake, only to narrow down and finally lose itself again further on between the sloping woods at the southernmost end of the park. This lake was also formed from a branch of the Itchen by James, Duke of Chandos, in 1785. Looking back from this latter point, and especially when a summer's sun is sinking gradually to rest, lighting up in ruddy tints the old house and church, which also stand in the grounds, both embosomed in a setting of tall sheltering trees of every hue and shade, is a picture difficult to efface from memory.

"Fill'd with the face of heaven which from afar
Comes down upon the waters; all its hues
From the rich sunset to the rising star,
Their magical variety diffuse:
And now they change, a paler shadow strews
Its mantle o'er the mountains; parting day
Dies like the dolphin whom each pang imbues
With a new colour as it gasps away,
The last still loveliest—till 'tis gone, and all is grey."

It is impossible to refrain from writing enthusiastically of Avington, for it is undoubtedly a very charming, indeed, a very beautiful, spot. One can readily understand King Charles and Nell Gwynne's love for it, both for its picturesqueness and its seclusion. The house stands less than a quarter of a mile to the east off the main road from Winchester to Basingstoke, and some five miles north of that interesting old city. The road to the lodge gates branches off just where the main road bends through the old village of Itchen Abbas, so named from the Abbots of the Itchen (river), whose monastery once stood here. This cross-road leads to Alresford, after leaving the village of Itchen Abbas.

Immediately after crossing the bridge beyond the water meads, beneath which the upper waterfall in the grounds dashes down, the road intersects a magnificent avenue which runs directly across the park, north and south, down to the house. The road continues on winding its way up through the tiny village, and on over the wide, open country to Alresford, and here we leave it. The avenue of which I spoke is now the way, and passing beneath its shady branches, the drive continues for a hundred yards or so, bending off to the right at the end to sweep round the grounds between the house and the stream, and bringing one gradually to the front of the house. Looking south from here, there on the right stretching away is the stream and lake, flanked on the west by a tall shrubbery; immediately in front of the house the park is flat as far as the lake, but beyond it the ground rises rapidly, and is crowned with woods which reach away far to the south-east. Stealing over the high ground between the woods is a peep of the carriage approach across the park, from which there is a charming view of the house. The absolute quietness here, except for the extraordinary amount of bird life, is very marked. A feeling of seclusion and aloofness from the outer world is paramount, and, I repeat, it was doubtless this perfect peace which in a great measure attracted the Royal visitors and the Dukes of Chandos and Buckingham to stay and make it their dwelling. And it being so perfect, so peaceful a spot, must be my apology for describing at such length its many and varied charms—*Revenons à nos moutons.*

DUCHESS OF PORTSMOUTH BY LELY

I left off the first part of my article at the smoking-room in the sunny south-east corner of the house. So now I will continue my wanderings through the ground floor ere I wind my steps to the charming salon above. Sir John Shelley's room adjoins Lady Shelley's boudoir, and these rooms are both in the eastern wing, as are also the billiard and smoking rooms. The windows of Sir John's room face north, and overlook the broad lawn and avenue beyond. The room is lofty and square, and contains several good pieces of furniture, amongst which is a curious bureau in walnut, the shape much resembling a cottage piano. It is inlaid with brass, the pattern being honeysuckle. Busts of previous Shelleys, the "Order of the Golden Spurs" given to Sir Timothy Shelley in 1761, and signed by the Pope, and many regimental photographs of Sir John's old regiment —Scots Guards—are among the treasures here. An interesting document with the coat of arms and crest of the Shelley family is also here. The quarterings include those of Shelley, Petit, Hawkwood, Michelgrove, Iden, Ford, Sackville, Malins, Beche, Devin, Aguillon, Dallingrug, Neville, Courcy, Wakehurst, Bysshe, and Burstowe. The crest is a griffin's head, beaked, erased, and ducally gorged; the three shells with mullet (a star), the latter to differentiate from the Shelley branch of the family in Devon. Lady Shelley's boudoir is a bright room, with a quaint

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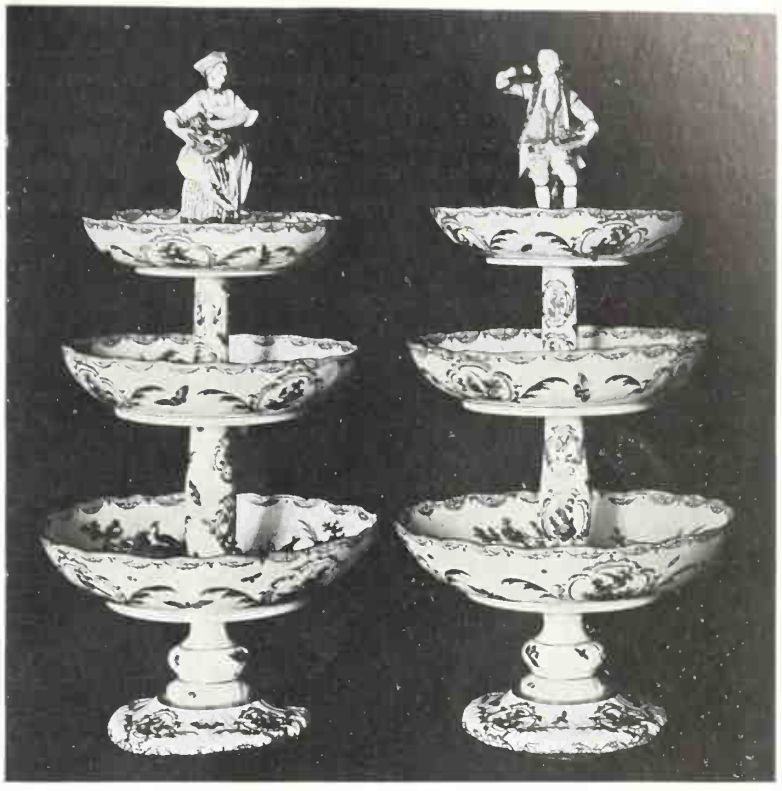
DRESDEN MAYFLOWER VASES.

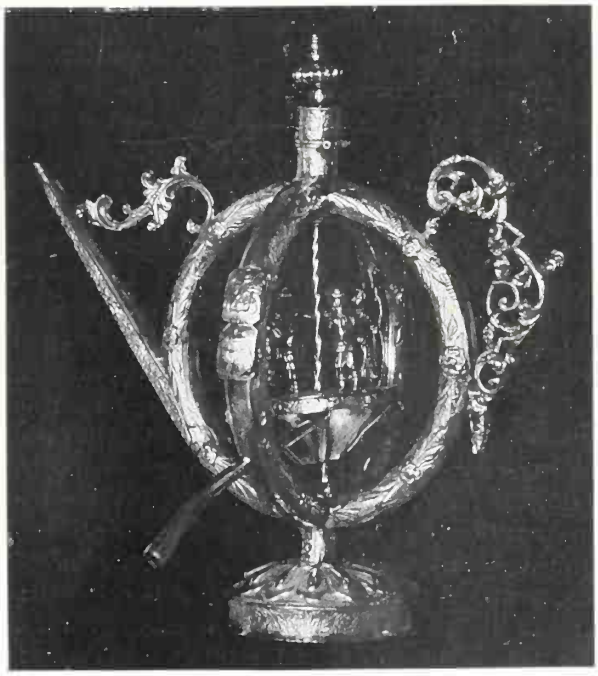
and ancient wall-papering of peacocks and butterflies. There are many very interesting objects in this room, and amongst them I may mention an old Japanese lacquer wall cabinet, and two Louis XV. china cabinets, with shaped fronts and sides, mostly filled with old French and Spode dessert services, Sèvres, Dresden, and some valuable old English glass. These cabinets are mounted with ormolu and decorated with Vernis-Martin panels. Over the Adam mantelpiece is an Italian mirror in gilt frame, the centre part of the glass being raised; the crystal chandelier is of French design, and the chairs are Hepplewhite, painted white. Curious bookcases with tops, consisting of a series of four shelves, each shelf narrowing as they rise, are supported by small columns with gilt capitals and bases. A large majolica Doric column, 3 ft. 6 in. high, with a grotesque griffin crowned on the top, is a quaint piece which was acquired at Turin. There is also a large majolica plate and jug; Bohemian glass from Prague; wooden objects made by Siberian prisoners; a malachite stand and box from Moscow; Russian musical instruments, much resembling a guitar; and engravings of the poet Shelley and his father and mother-in-law, William Godwin and Mary Wollstonecraft, the authoress. The coloured prints on the walls are very fine, and include the *Cries of London*, after Wheatley, and four old coloured prints after Cipriani, by Bartolozzi. The most interesting and valuable objects, however, are those which belonged to the poet. These consist of his MSS. written in little penny paper-covered tradesmen's books. They are naturally now of extraordinary value. It is curious to note how the poet liked to fill in pages between his compositions with sketches of his own,

OLD BERLIN VASES

which prove him to have had a fair idea of drawing. His relics, which were found with him when his body was recovered from the sea, are naturally most interesting, and have already been illustrated in the first part of this article. The library, which is a room perhaps more used than any other, is a charming and most liveable apartment. It is a long room, of rather narrow shape, and may once have been a passaged room. On the east side the wall bends or bows out the entire length. The room opens into a large conservatory or winter garden, which at one time was a portion of the old banqueting hall long since gone. There are reasons to think, however, that the library was at one time the entrance hall. First of all, the avenue and approach to the house on the north side, which now terminates at the end of the lawn, was in direct line with the drive which would have led to the door here. Then, too, on either side of the fireplace, facing where the door doubtless was, are two curious recesses, which held the seats for hall porters. But whatever the room may have originally been, it is now a library filled with some 2,000 books. These include three old Bibles, 1616, 1635, and 1638; also a very curious and valuable old Missal, in wood binding joined with skin. Among other most interesting works and papers are an old black-letter volume, date 1561; *The Beehive of the Romish Church*, 1598; *MSS. of Trial of M.r Prince in the Star Chamber*, 1633, with curious leather binding tied with ribbon; *Sir Charles Hardy's Signals*, 1762; *Plays dedicated to Princess Anne*, 1696; and *A Book on Cosmography*, 1524. There are also letters signed by Cloudesley Shovel, and other distinguished admirals and statesmen of that period. A collection in four large albums of old newspapers—*Post Boy*, *Mercury*, *Daily Courier*—of the seventeenth and eighteenth centuries, and a *French Gazette*, with an account of the trial of Marie Antoinette of that date, and many old historical seventeenth and eighteenth century letters, make the collection in this room very fascinating. The ceiling is curiously painted in Adam style. There is also a bust in marble, by Mary Thorneycroft, of Miss Shelley (wife of Sir Frederick Peel), aunt of Sir John Shelley. Some large French windows open on to a delightful lawn, and looking down on this, and immediately facing the windows, is the old ivy-clad church. It is a most picturesque outlook, and nothing could possibly be prettier.



DRESDEN FRUIT DISHES



DUTCH SCENT BOTTLE

This church was begun by Margaret, Marchioness of Carnarvon, first wife of the third Duke of Chandos, at the cost of £2,500. She, however, dying before it was finished, it was continued by her husband, who became Duke after her death. It contains some fine old mahogany pews, made from wood taken out of the Spanish Armada ships. There are two large

DRESDEN GROUP

Prayer Books and a large Bible bound in crimson velvet and decorated with gold lace braid. These are from the famous printing press of John Baskett, of Oxford, and were printed in 1717. The Bible is a "Vinegar," *i.e.*, the heading to St. Luke xx. is a misprint, and appears as "The Parable of the *Vinegar*" instead of the "Vineyard." The Prayer Books, having been printed prior to the Act of Union, have the word "Kingdom" instead of "Dominion" in the Prayer for Parliament.

But returning to the house, the salon on the first floor, which is directly over the entrance hall, and has five large windows looking out to the south across the park, is the feature of the house. This grand apartment is nearly a double cube as regards shape. The tone of the decorations is pink, and the room is a copy of one at Versailles. The ceiling is elaborately painted, and was the work of a pupil of Boucher, the subjects chosen for the panels being the "months" according to the Italian calendar. This work took seven years to finish. The walls are hung in pink watered silk: the furniture, being Louis XV., is covered in the same material, the woodwork being painted white and gold. From the ceiling a beautiful old English crystal chandelier is suspended, which is most effective. Between the five great windows are tall mirrors in white and gold frames, with masks and vine-leaf decorations. There are some good pictures on the walls, notably works by Lely of the *Duchess of Portsmouth* and *Duchess of Cleveland*, and one of *Nell Gwynne*, by Kneller. The two former measure without the frame 5 ft. by 3 ft., the latter 2 ft. 6 in. by 2 ft. A curious old picture, measuring 4 ft. 6 in. by 3 ft., is of *Anne of Denmark and Prince Henry, son of James I.* Anne is depicted in a tall beaver hat, much resembling those worn by Welsh women—a white cap of lace, and a white tippet and cuffs over a black dress. The artist is unknown. Another picture, measuring 2 ft. 6 in. by 2 ft., on which is the date 1736, represents *The Young Pretender*, son of James the Old Pretender and Clementina Sobieski. It is by R. A. Constantin Scutif. The youth is shown in a blue coat, light brown embroidered waistcoat, slashed sleeves and light brown embroidery. A picture of *Prince Henry*, eldest son of James I. and Anne of Denmark, measures 4 ft. by 3 ft. The child is wearing a quaint brown dress, with red shoes, blue grey sash, with ruff and cuffs. This prince died in 1612 at the age of nineteen. Another picture shows *Charles II.* as a boy, in a dark red dress with cream slashed sleeves and cuffs, and white lace tie. His hair is long, and hangs over the neck. The artist is unknown. A picture of a lady in a blue Shepherdess or Watteau costume with large white hat is very charming, and probably by a French artist. It measures 2 ft. 6 in. by 2 ft. There are one or two more pictures of ladies, though, unfortunately, there is nothing to show whom they represent or who were the artists; but one is probably a Kneller, though another, a very charming portrait of a lady in blue dress with pearl embroidery and pearls in her hair, is also left to surmise. Of the

furniture a very quaint old Erard grand piano is interesting. The frame is supported on clustered columns, while the keys are just the reverse in colour to the ordinary piano, the sharps and flats being white. Large gilt and white console tables at either end of the room support mirrors and pieces of old Berlin, Dresden, and other china, some of which are also to be found on the mantelpieces. Amongst the furniture is a charming Louis XV. writing-table with Sèvres plaques on the panels and drawers, and very handsome ormolu mounts and female heads on the legs.

There is a considerable collection of exceedingly valuable ormolu vases and candelabra, and amongst these latter is one measuring 2 ft. 5 in. in height, having a heavy base with figure kneeling and supporting a candelabra, the branches of which are heavily decorated with vines. This stands on a large ormolu tray with centre of glass. A curiously carved ivory tusk, measuring 2 ft. 6 in. in length, representing the habits of the tribe of Cabindas, and crowned (in the artist's own fashion) by the emblem of Christianity, is interesting. This was entirely carved by a native of the Congo with a common table-knife. Miniatures, old seals, coins, silver ornaments, Dresden figures, and beautifully worked fire-screens in old needlework, and masses of palms and flowers, all help to make this noble room perfectly delightful.

Leading from here is the red drawing-room. This is lofty and almost square, and, like the salon, its windows look out over the park and lake. The walls are painted in a curious design; the frieze is very handsome, of gilt sunflowers and wheat sheaf. The furniture is principally Louis XIV. and Louis XV. Two cabinets with inlaid centre panels, and heavily mounted with cupids and vines in ormolu, are particularly good, while a large Louis XIV. cabinet, some 7 ft. in height, with ormolu mounts, is filled with valuable china. The front of this cabinet has the four glass panels edged with ormolu of very graceful design, and this is continued on the side panels, with the addition of grotesque masks in the centres. The furniture is covered in dark red damask, the woodwork of the chairs being white and gold. Two tabourets of Louis XIV. period are also covered in red damask, the legs and stretchers being gilt. A fine old crystal chandelier hangs from the centre of the ceiling, and is French in design. A large writing-table of Louis XV. period, with ormolu mounts and masks on the cabriole legs, is a very fine specimen, and on this is a large Buhl looking-glass with ormolu mounts. Old Nankin china, Delft, and magnificent pieces of Oriental fill the room, which is entered by double doors from the salon.

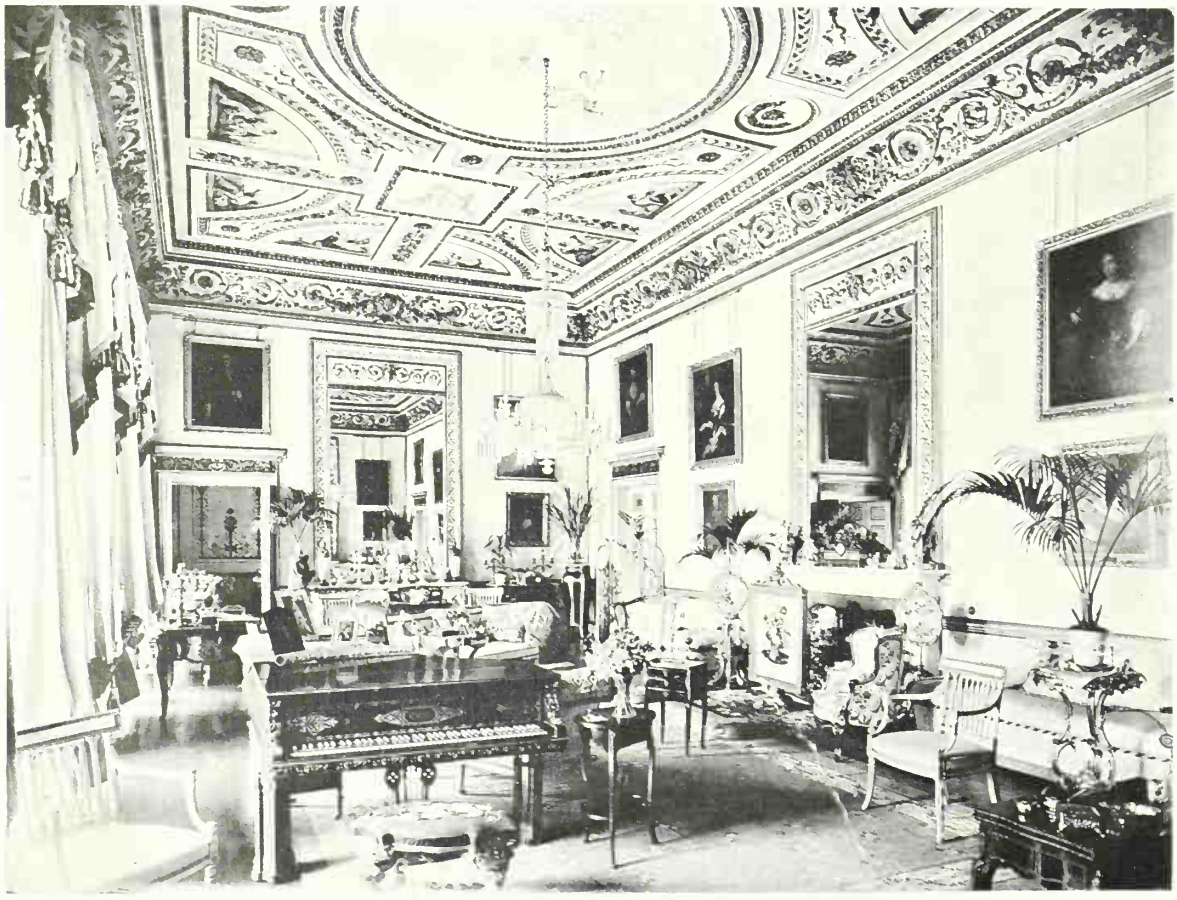
ORMOLU CANDELABRA

The state bedroom leads out of this apartment, and faces the front and south. This was once King Charles's room, and, until the Duke altered the house, Nell Gwynne's dressing-room was shown adjoining. The chairs in the room are Hepplewhite, in white and gold, with shield backs and wheat-ear design. Passing out of the state room, and situated behind the red drawing-room, is a curious room, forming a sort of ante-room to the state rooms. This contains old oak furniture, two old dressers holding pewter and blue china, an old spinet dated 1781, and a remarkable Venetian mirror with gilt surround, and large pieces of coloured glass inlay. Old hall chairs

with the Buckingham arms and crest painted on the backs and supports, an old court cupboard, a Cromwellian gate-leg table, Jacobean oak cradle and spinning-wheel, are all relics of early days and very interesting. There are several paintings by unknown artists, and a very tall and narrow Grandfather clock. This room overlooks the quaint old courtyard, which still retains its fascinating Elizabethan character.

Opening from this ante-room is the corridor which passes behind the salon. From this corridor there are two flights of stairs: one—the secondary stairs—is close to the old powdering-room outside the ante-room, while the other flight are the grand stairs. In this corridor are old Jacobean settles and high-back chairs, an old Grandfather clock of Queen Anne period, and one or two curious pictures by Kyse, of fruit and winter scene, dated 1766. At the top of the grand stairs and either side of the salon doors, on two small console tables, are some old Spode ice-pails, and there is also a nicely carved early English oak chest. The banisters are of ornamental iron, with honeysuckle pattern, the hand-rail being inlaid with coloured woods. At the first landing are two very handsome Etruscan alabaster vases, measuring 4 ft. in height.

Of the remaining rooms on the ground floor two are used as a museum. One of these is directly under Nell Gwynne's dressing-room, and contains a collection of Fiji and Basuto spears and poisoned arrows. There are also Boer rifles, and on one is scratched the name of Chris. Botha; Mexican saddles of carved leather, South American leggings highly decorated, and a jug used in the Arctic Exploration of 1875. Some American scalps, daggers with curiously wrought hilts and sheaths, and a shield, are all interesting. There are also Egyptian and Persian curios, a model of a Fiji devil temple, tomahawks, knobkerries, and a whale's tooth, this latter being much respected by the Fijians, who always exchange whales' teeth as a seal of contract when anything of importance is being arranged. Lastly, there are relics from a Roman villa excavated 1878, consisting of hypocaust and some Egyptian relics, and a stone—egg-shape—from the Mosque of Hassam. In the second room is a collection of bison and deer heads arranged round the walls, while a number of glass-topped cases contain a good assortment of shells and minerals. And now, having



THE SALON, AVINGTON

ANNE OF DENMARK AND PRINCE HENRY

THE YOUNG PRETENDER — BY R. A. CONSTANTIN SCUTIF

wandered with growing fascination through Sir John Shelley's charming house and demesne, and described all too briefly those things which have appealed to my mind, I can only summarise my remarks by saying the Avington collection is both valuable and highly interesting. Not only is the collection itself all this, but the house also has many

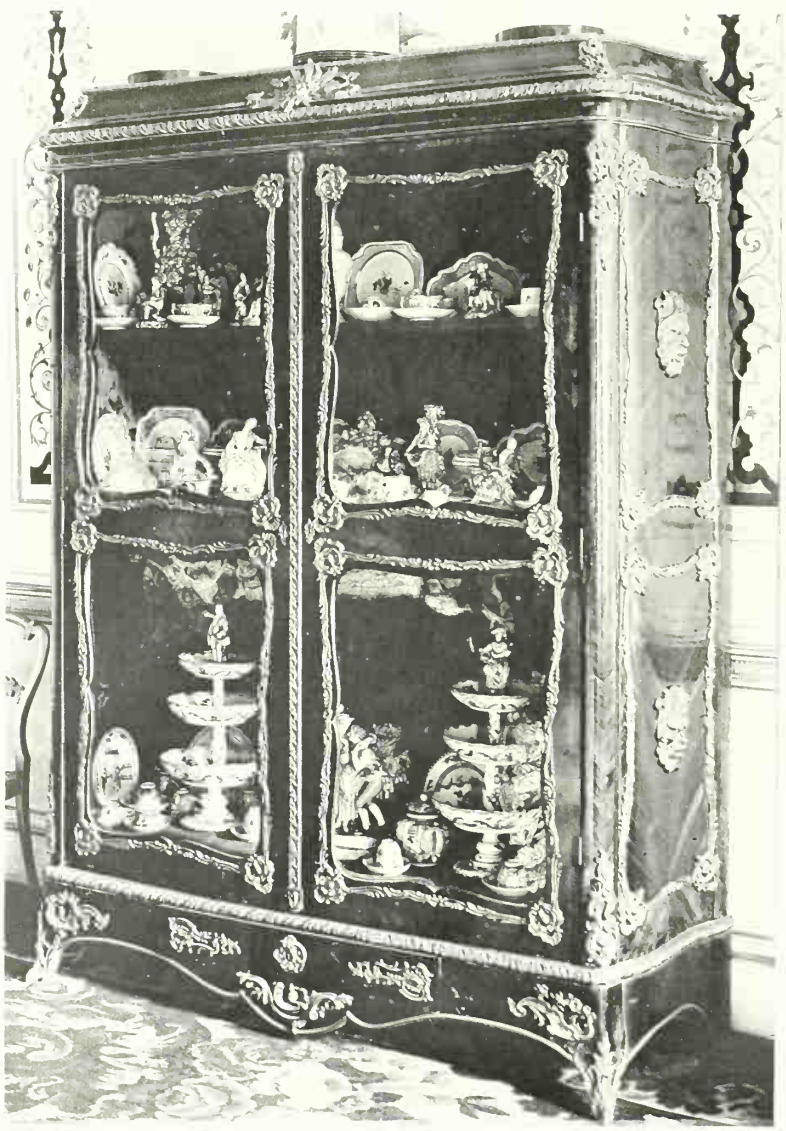
LOUIS XV. WRITING-TABLE WITH SÈVRES PLAQUES

claims to historic interest, chiefly owing to the fact that such distinguished people have owned it and visited here; and last, though not least, that it was the site of the Grange, if not the actual house, of the Benedictine monks of St. Swithin, who did so much for Winchester in the days of King Edgar. To-day Avington is owned by the representative of a

most ancient and distinguished family, whose name must always remain famous. Sir John Shelley, of Avington, is the great-nephew of the poet Shelley, whose brilliant career was cut short so tragically. Percy Bysshe Shelley, the poet, was the eldest son of Sir Timothy Shelley, and was born at Field Place, Horsham, Sussex. He lived most of his short life in Italy, and was drowned in a storm in the Bay of Spezzia, 1822, at the early age of twenty-nine. He married twice, his second wife being Mary Wollstonecraft Godwin, a daughter of the authors Godwin and Wollstonecraft. His body was washed up at Via Reggio, and was cremated, the ashes being buried in the Protestant Cemetery at Rome. Above his tomb is the beautiful inscription:—

> "Nothing of him doth fade,
> But doth suffer a sea change
> Into something rich and strange."

The relics of this world-famed man are jealously guarded by Sir John, and, as may be readily expected, are kept in the true spirit of the Shelley family motto, with "Faith and Fidelity."



LOUIS XV. CABINET

BURLINGAME
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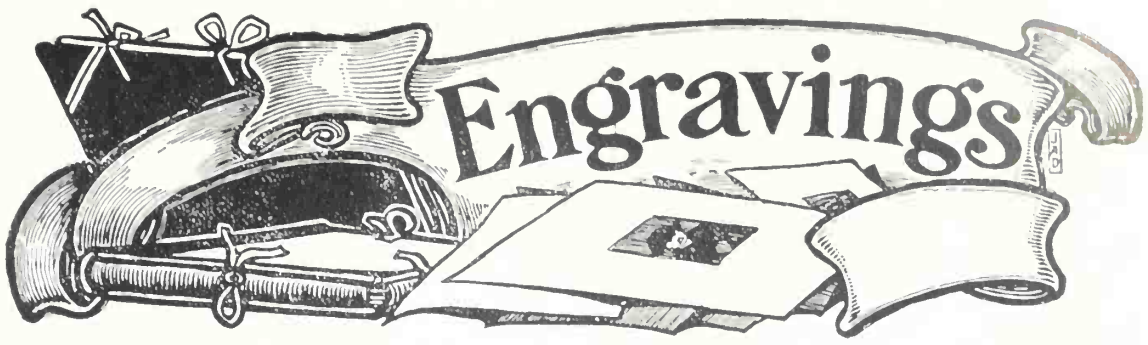
Painted by G. Romney

Engraved by J. Jones.

London, Published as the Act directs May 20th 1781 by J. Jones N°88 Great Portland Street Marylebone.



Some French Line Engravers — Part I.

By W. G. Menzies

THE steady increase in the appreciation of old French line engravings by both English and foreign collectors has been one of the most notable features of the past few seasons, and there is every indication of these long neglected examples of one of the most beautiful methods of engraving even still further increasing in value. Absolutely ignored by the average collector, who more often than not has fallen a victim to the craze for the English colour-prints of the eighteenth century, it has been left to a discerning few to gather together these delightfully executed portraits by Nanteuil and his confreres, well knowing that there would come a time when the craze for the pretty stipple prints by Bartolozzi and his school would abate, and collectors would give their attention to prints that have something besides mere prettiness to recommend them.

A very few years ago indeed, many of these prints could have been picked up for shillings. There was no demand for them, dealers gave them no consideration, and many a print now worth £10 or more changed hands for as many shillings. Some collectors, as I have said, forestalled this change of fashion, and have now, as a consequence, collections which, though

BY EDELINCK AFTER DE TROY

representing quite a small outlay, are worth a very considerable sum. Now that the demand for these prints is growing, prices are increasing in proportion, and it is now by no means easy to get a fine print by one of the best men without paying a very high price.

The sale of the collection of prints formed by Sir Wilfred Lawson early in the nineteenth century at Messrs. Sotheby's rooms last year was one of the best indications of the growing popularity of these line engravings. Five years before a large number had been sold at the Lloyd sale for what were then considered excellent prices, but the Lawson examples, though often in by no means such fine state, made higher sums in almost every instance. Prints which at the earlier sale made four or five guineas went for twenty or thirty at the latter sale, and it is significant to note that many of the principal bidders were foreign dealers who had come to this country solely to secure these so long neglected prints.

There is much to be said for the acquisition of these engravings. From the technical point of view many represent the highest that could possibly be achieved with the burin, from the decorative point of view they compare in every way with the finest mezzotint, whilst they are often of considerable value from the historic point of view, many being portraits *ad vivum*, conveying to one the character and personality of persons famous in history every bit as well as the painter's brush.

Take Nanteuil's portrait of the great Richelieu. The whole character of the man is before you—his subtlety, his wariness, and his inexhaustible energy.

Through these engravings we have presented portraits of practically every person of note at the court of Louis XIV—the king himself, his statesmen, his painters, his ladies and his clergy.

It is interesting to read of the estimation in which these prints were held at the time of their execution. "There is at present," says Evelyn, the diarist, in his work *Sculptura*, published in 1662, "Robert Nanteuil, an ingenious person, and my particular friend, whose Burine renders him famous through the World: I have had the happinesse to have my portrait engraven by his rare Burine; and it is therefore estimable, though unworthy the honour of being placed amongst the rest of those Illustrious persons whom his hand has render'd immortal."

The collector who intends to make the acquisition of these prints his hobby will not find any lack of material. Gérard Edelinck, for instance, one of the most famous men of this time, engraved nearly four hundred portraits and other plates; Mariette, the famous collector, possessed nearly three hundred by Nanteuil; while several hundreds are credited to the Audrans.

It was during the reign of that great patron of the arts, Louis XIV., that the art of engraving in line attained such eminence in France, and it is the work of the men of this period that is most sought for. Many other notable men continued to practise the method until the last days of the sixteenth Louis, but few executed plates that could compare with those of the Audrans, Nanteuil, Edelinck, Masson, Trouvain, Lombart, and Vermeulen.

Jean Duvet and Etienne Delaune, both of whom worked in France in the sixteenth century, may be said to be the forerunners of the French school of line engraving. The former, sometimes known as the Master of the Unicorn, was born in 1485, and lived until about 1560, and the latter lived between 1520 and 1590. Delaune was a most prolific engraver, executing several hundred plates, most of which, however, were small.

Then followed:—

Léonard Gaulthier (1561-1630).
Robert Boissard (Born 1590).
François Perrier (1590-1660).
Jacques Callot (1592-1635).
Charles Audran (1594-1674).
Claude Mellan (1601-1688).
Pierre Daret (1604-1678).
Jean Boulanger (1607-1680).
Nicolas Chapron (1612-1657).
Jean Lenfant (1615-1674).
Nicolas Regnesson (1620-1670).
Pierre Lombart (1620-1680).
Israel Silvestre (1621-1691).
Dominique Barrière (1622-1678).
François Poilly (1622-1693).
Robert Nanteuil (1623-1678).
Jean Pesne (1623-1700).
Pieter van Schuppen (1623-1700).
Nicolas Poilly (1626-1690).
Nicolas Pitau (1633-1676).
Antoine Masson (1636-1700).
Nicolas de Larmessin (1636-1725).
Gérard Audran (1640-1703).
Gérard Edelinck (1640-1707).
Pierre Simon (1640-1710).
Cornelis Vermeulin (1644-1702).
Jean Louis Roullet (1645-1699).
Antoine Trouvain (1656-1708).
Benoit Audran (1661-1721).
Pierre Drevet (1663-1738).
Jean Audran (1667-1756).

With the birth of Pierre Drevet's son, Pierre Imbert, the eighteenth century school commences, a school

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MARIE DE BOURBON-MONPENSIER BY N. REGNESSON

GUILLAUME DE LAMOIGNON, MARQUIS DE BAVILLE
BY ROBERT NANTEUIL

BY R. NANTEUIL AFTER CHAMPAIGNE

few members of which could execute plates equal to those done by the men of the preceding century.

The list given must not of course be taken as complete. There were many other men working in France with the graver during the seventeenth century, but those recorded may be said to represent all that was best during that period.

The work of all these men is worthy of consideration, and though very few can be placed upon the same plane as such masters as Nanteuil, Edelinck, and Masson, still plates by any of those named are deserving of the attention of the amateur.

With line engravings the state is an important matter, there being ten and more states of certain of these engravings, each with a different value. As a case in point, a first state of Robert Nanteuil's portrait of Cardinal Mazarin, No. 175 in Dumesnil's catalogue, realised over £20 at the Lawson sale, while a second state of another portrait of the same person by Nanteuil, No. 186 in Dumesnil, made no more than £4. As another instance, a first state of A. Masson's portrait of Henri de Lorraine, Comte d'Harcourt, before the figure 4 in the margin, is worth £60 to £70, whilst the second state of the same print, with the figure 4, is only worth from £12 to £20.

When seeking for these prints amateurs should not let a little dirt or a few stains upon a print prevent them from making a purchase, more especially if it is cheap. In the hands of a competent person, such blemishes can be removed for quite a small expenditure, and when the print has been carefully mounted and all its hidden beauties are again brought to light, pleasure and surprise will be experienced by the purchaser.

(To be continued.)

Art Treasures of the Barberini Gallery

By Art. Jahn Rusconi

Whilst the Vatican Gallery is being transformed and rejuvenated, and a whole collection of hitherto unknown works of the greatest interest and value is being shown in the new rooms, so as to constitute a gallery of the first order, worthy to rival the splendid museum of sculpture, the small and modest Barberini Gallery is following this noble example, and reveals to the student a beautiful series of treasures that have too long been hidden in the inaccessible private apartments of their fortunate and jealous owner.

Thus, beside the poor works which were the vain boast of this historical gallery, beside the so-called *Beatrice Cenci*, by Guido Reni, and the supposed *Fornarina*, by Raphael, there are now on view some works that really deserve study and admiration. Among these is, above all, a great picture by Melozzo da Forlì, representing *Federico da Montefeltro with his son Guidobaldo*. The Duke of Urbino, whose features are recorded by Piero dei Franceschi in his admirable little Uffizi picture, appears here full length, seated in a high chair in front of a Gothic reading-desk. He is dressed in heavy steel armour and ermine cloak. At his feet is his helmet with closed vizor, and on the top of the desk the ducal cap decorated with pearls and precious stones. Little Guidobaldo, the son, stands beside the father, holding the sceptre which he was destined to yield later. He is attired in his rich, pearl-studded Court costume. It is a magnificent picture of past life, a suggestive reminder of the great Italian Renaissance. Duke Federico appears in the intimacy of his home life, just as history has recorded: ruler and soldier, splendid prince and humanist.

Melozzo's work assumes here a really human and withal immortal character. He has succeeded here, as in no other work of his, in setting down the very soul of his model, the hidden secret of his spirit. The whole character of the magnificent Seigneur, who in his mountain-hidden duchy evoked the splendid grace of Lorenzo dei Medici's Florentine Court, appears powerfully alive in this beautiful portrait. The whole figure is robustly composed, designed with force and energy—the lips firm, the look absorbed, the forehead pensive, the hands pale and strong; yet this masculine figure breathes a certain gentleness and kindness, enhanced by the pale colouring and the light, soft, delicately blended tones of the picture.

FEDERICO DA MONTEFELTRO BY MELOZZO DA FORLÌ

Around this admirable portrait, which is a truly unique work in the history of the Italian Renaissance, are grouped fourteen panels which add to the glory of the great Duke's character, since they represent the poets and philosophers who adorned the splendid library in the ducal palace at Urbino. They were originally twenty-eight in number; but on the family property being divided, half went to the branch of the Colonna di Barberini, and half to the Sciarra Colonna. The Sciarra pictures suffered the fate of that family's other works of art, and went some years ago to Paris; the others remained in

EUCLID BY JUSTUS OF GHENT

HOMER BY JUSTUS OF GHENT

possession of the Barberini family, who excluded them jealously from the eyes of the world.

These fourteen panels—those of the Louvre are generically attributed to the fifteenth century Italian School—are assigned at the Barberini Gallery to Justus of Ghent and to Giovanni Santi—five to the former, and nine to the latter master. The few students who had seen them under the unfavourable conditions in which they were preserved have suggested widely varying attributions. Thus Crowe and Cavalcaselle attributed the whole series to Girolamo della Genga, Morelli to Justus of Ghent, and Milanesi to Melozzo. Now that they are better shown, it has become more easy to study them, and more hopeful to arrive at a definite conclusion. Thus it is easy to recognise at the very first examination a very notable difference in the handling, by which the panels may be divided into two groups, one of which certainly belongs to a northern master of harder and more analytical design and form and more soberness of colour, the other to an Italian master influenced by the northern school, and more particularly by Justus of Ghent.

Thus, whilst the first group is universally assigned to Justus, the other is being attributed with good show of reason to Giovanni Santi. This strange master, better known perhaps for the fame of his son than for his own little known work, deserves to be rescued from the obscurity which holds his reputation. The panels of the Barberini Gallery add beautiful laurels to his crown. Two of the panels, however, are still of doubtful attribution. They reveal so close an affinity with Melozzo da Forlì that the known relations between that master and Giovanni Santi do not afford sufficient explanation. These panels, which represent Boezio and Bartolomeo Sentinate, should be attributed to Melozzo himself rather than to Giovanni Santi.

ALBERTO MAGNUS BY GIOVANNI SANTI

SCOTO BY GIOVANNI SANTI

BARTOLOMEO SENTINATI BY MELOZZO DA FORLÌ

Some Engravings after John Downman

By Arthur Hayden

CONSIDERABLE attention has been recently given to the portraits by John Downman, owing to the fine examples kindly lent by private collectors, and recently exhibited at the Galleries of Messrs. Henry Graves & Co. in Pall Mall. Dr. Williamson's monograph on Downman dealt with the subject in a manner which focussed the previous views concerning the artist, who has been always somewhat under a cloud of mystery. To those to whom Downman was only a name, the fine examples illustrated came as a revelation in regard to his delicacy and rare qualities as a portrait painter.

The fine series of drawings by Downman covers a very interesting period, when the painter received his full share of commissions for portraits of some of the leading members of patrician families, and the record he has left of the fair sitters is a mirror held up to beauty and fashion into which twentieth century connoisseurs can gaze with fascinated delight.

The piquancy, grace, and elegance of his portraits of fair women have been translated by gifted French engravers, who have caught the spirit of the original drawings. The publication of some forty engravings after Downman by one firm, printed in colours in the eighteenth century manner, marks an unique incident in art records, and it is doubtful if such a happening can be traced during the history of fine art publishing since the days of Bartolozzi. These faithful reproductions, so faithful that their quality can only be realized when they are placed side by side with the originals, are printed in delicate colours, and are now presented to the public by Messrs. Graves.

There is something exceptionally pleasing in the portrait of *Mrs. Mure*, the original of which is in the collection of Mr. Harland Peck. The engraver, M. Jules Payrau, has with unerring touch caught the dainty suggestiveness of Downman in one of his most enchanting moods. As a stipple engraver he is rarely surpassed by any of the renowned masters of that intricate eighteenth century art.

A Downman of rare beauty is the sprightly portrait of *Miss Hardinge*, engraved by M. Leon Salles. There is a gaiety and *verve* in this drawing which irresistibly appeal to the spectator, and it cannot be wondered that portraits such as this, representative of a phase of eighteenth century English art, have in the engravings printed in colours found a ready welcome in France by lovers of elegant costume studies and fleeting fancies in which the momentary beauty of a lovely woman's grace has been permanently recorded. In this portrait of *Miss Hardinge* the pink colouring of the cheeks, dainty and shell-like, is admirably set off by the cerise coloured ribbons in the hat. It is here that the printing in colours so perfectly renders the exact colouring of the original drawing, which is in a private collection in Paris.

Miss Frampton, engraved by M. Leon Salles, exhibits the qualities of Downman, as a draughtsman, at his best. It is a sketch: but what a masterly sketch, conveying, as it does, the youthful simplicity and childish *insouciance* of Downman's model. It is not, perhaps, too much to say that in the domain of rapid portraiture in drawing and in its limited technique this has caught the same fugitive evanescence, the *spirituelle* vision of very early springtime, the rosebud hour, so to speak, of womanhood, which Sir Joshua, in his *Age of Innocence*, has made immortal. And difficult as is the original of Downman to follow with the same sure touch, the engraver has succeeded in translating the artist's work without losing much of the original.

These drawings, one of which is here reproduced from the series of engravings printed in colour by

* Our illustration is from an engraving by M. Payrau of *Lady Harcourt*, the original being in the possession of Mrs. Reynolds Peyton.

the house of Salmon of Paris, have never before been engraved, and consequently they afford the only opportunity to the lover of Downman's art to obtain specimens after some of his best work.

Miss Margareta Wale is a fine drawing in the possession of Miss Mildred Wale. The very finished engraved work of M. Chessa, together with the careful printing in colours, have happily resulted in accomplishing for Downman what the eighteenth century colour print cannot surpass in delicacy of line and fidelity to the colours of the original work.

In all, this series of engraved portraits is worthy to rank among the most deservedly popular, but at the same time admittedly artistic, productions of which the skill of the modern interpreter and the modern colour printer is capable. Not infrequently it happens that a capable engraver is unhappily employed upon a subject unsuited to his technique; but in this series the personality of each engraver has been considered, and the result has been a harmonious rendering otherwise unattainable. The printing has equally received watchful supervision, and in experienced hands the results have become exceptionally artistic. After 350 copies have been taken, the plates are to be destroyed, which obviates the pernicious system of reprinting, as in the case of the old eighteenth century mezzotint plates, now so frequently sold by unscrupulous dealers as old engravings.

Compared with many a well-known name familiar in the auction-room, these works undoubtedly hold their own. Bartolozzi, Nutter, Burke, Cheesman, and P. W. Tomkins, as eighteenth century stipple-engravers, stand pre-eminent, but the work of M. Tily stamps him as a twentieth century Bartolozzi; and M. Leon Salles and M. Chessa and M. Busière will stand in the not distant future as representative examples of the work of to-day. Nor is it at all unlikely—a fact of which prescient collectors are becoming aware—that middle or late twentieth century connoisseurs will hold them in as high esteem as the eighteenth century engraved work printed in colours is held now.

MARY COUNTESS OF HARCOURT BY JULES PAYRAU, AFTER DOWNMAN

Filarete * Reviewed by Ettore Modigliani

FORTUNE was a stepmother to Antonio Averlino. A man of ready genius, and as versatile as most of the Italian masters of the Renaissance; endowed with glowing imagination and noble taste; educated by the best classic models—goldsmith and sculptor, architect, engineer, and writer—he had the qualities of an artist of race to leave an ineffaceable impression on the progress of art, and to leave his name upon a series of works which would place him among the most typical figures of historical moment—but his ship sailed dead to the wind!

He came to Rome when Donatello brought to the eternal city the Gospel of the great Florentine Renaissance. Pope Eugene IV. entrusted to him the execution of the bronze gates to the greatest temple of Christianity. Having completed this task with honour, he was about to reap the fruit of the fame which his work had procured him in Rome, when he was forced to interrupt the execution of the monument to the Cardinal of Portugal, and to leave the city under the grave accusation of a theft of relics—an accusation that closed to him for good the gates of the city which would have offered the best field for his activity. He goes for a few years to Milan, where he obtains the protection of Francesco Sforza and the commission to execute the great tower of the Castle. But soon the hostility of Milan to the Florentine master, fanned by his collaborators, makes itself felt, and Filarete's work in this construction is restricted to a few decorative parts, and ceases before the monument is completed. By the Duke's will he is then attached as engineer to the construction of the cathedral, which was then to be crowned with a cupola; but again the Duke's orders and the artist's good-will are powerless against the opposition of the directors of this fabric, and after two years Averlino is forced to give up the work. In 1456 he receives the commission for the construction of the *Ospedale Maggiore* at Milan, and superintends this work for nine years, until in 1465, aged and tired of meeting with constant hostility, he is forced to depart and to leave unfinished the fabric, the upper part of which, entrusted three months later to Guiniforte Solari, is continued by that master in an altogether different style and character.

Meanwhile Filarete had conducted the construction of Bergamo Cathedral, which, to judge from existing descriptions, must have been a noble work, with rich decorative details; but after two centuries the ill-fated artist's work was destroyed by that seventeenth century mania for re-building to which have been sacrificed so many Renaissance monuments.

Yet Averlino's life-work is such as to deserve a clearer light than has hitherto been thrown upon it. But whilst modern art historical research has rescued so many masters far less interesting than Filarete, and examined their work with minute and subtle science, the art of Antonio Averlino—last irony of a hostile fate!—has up to now been left in obscurity. With the exception of a short monograph by W. von Ottingen, in which scant attention is given to *Stilkritik*, Sauer's and Tschudi's studies on the reliefs of the gates of St. Peter's, and some few scattered notes like Courajod's on the master's bronze sculptures, there has so far been no organic work on our Antonio, in which a proper examination is made of the abundant archivistic material and of the master's extant works, and in which the development of his artistic activity is surely and completely outlined.

Such a book has now been given us by Messrs. Muñoz and Lazzaroni in a volume that deserves full praise for its methodical treatment, and for the complete knowledge shown by the authors of the argument as well as of all historical, biographical, and artistic sources. The figure of Filarete is here studied, not detached from his time, but in the surroundings in which he moved, with the events

* *Filarete*, by Michele Lazzaroni and Antonio Muñoz, with 130 illustrations and 24 plates. (Rome: W. Modes, 1908. 30 frs.)

THE ARTIST AND HIS PUPILS. "ANTONIVS ET DISCIPVLI MEI," BY FILARETE FROM THE GATES OF ST. PETER'S

BRONZE PLAQUE BY FILARETE VIENNA MUSEUM

that had a bearing upon his life; and yet his personality arises from these pages in perfect clearness in its artistic and human aspect. Having resumed the little certain knowledge about the first years of Averlino's life in Florence, the two authors dedicate a long chapter to the study of his famous gates of St. Peter's, of which they discuss every detail, and restore the order in which the reliefs were executed, separating the master's own work from that of his assistants, and following the development of Averlino's artistic style. Then they pass in review—together with wrongly attributed works—the master's unquestionably genuine minor works, among which is the magnificent bust of the Emperor John VIII. Paleologue, which is here reproduced, and which dates probably from 1439, when the Emperor came to Florence, whither had been transferred the Council of Ferrara. Next, they illustrate—always with the support of documentary evidence—Averlino's work as architect at Milan and Bergamo, and throw light upon the hints we have of works executed by the master at Cremona, Varese, Venice, and Bellinzona.

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A full description is finally given of Averlino's hitherto unpublished *Trattato d'Architettura*, of which this monograph contains long extracts and reproductions of the most interesting drawings contained therein.

The only fault that can be found in Messrs. Muñoz and Lazzaroni's truly complete work arises from its very virtues. In intending to make their study final, and to embody in it all available documentary evidence, they have sometimes lost sight of the synthetic aspect of their monograph, and have in some places, especially in the part concerning the Milan hospital, entered too much upon details which ought to be reserved for special studies on these works, and are out of the proper place in a volume in which the artist is considered from a higher and more general point of view. The publication of documents from archives, which continually interrupts the sequence of the narrative, does harm by making the reader lose the thread of the discourse, and by diverting his attention. The authors would have done better to limit the publication of documents to the essential parts — especially of those that have already been published — or to reproduce them in the form of footnotes, or better still in an appendix, to which reference might be made in the text. Freed from the weight of this bulky material, Messrs. Muñoz and Lazzaroni's clear and exhaustive narrative would have gained in agility and efficacy.

BUST OF JOHN VIII. PALEOLOGUE, EMPEROR OF THE EAST
BY FILARETE — ROME, PALAZZO DI PROPAGANDA FIDE

MEDAL WITH AUTO-PORTRAIT, BY FILARETE — MILAN MUNICIPAL MUSEUM
(ANOTHER SPECIMEN IS AT THE VICTORIA AND ALBERT MUSEUM)

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MRS. MUSTERS
BY JAMES WALKER
AFTER G. ROMNEY

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Picture.

Sir,—I shall be greatly obliged if you can find space for the accompanying photograph of an oil painting which was brought to Australia before 1850, and has been in possession of the present owner nearly sixty years. Possibly some of your subscribers may be able to identify the subject of the picture and the probable artist. The size of the canvas is 44 in. by 31 in.

Yours faithfully,

C. Napier Hake.

"Venus Instructing Cupid."

Dear Sir,—Your correspondent "Enquirer," who owns this print, designed by Kirk instead of Cosway, would probably be interested in an old original water colour I have almost identical with the Bartolozzi stipple, which has always been looked upon as the first study of Cosway's for this subject, the attitude being somewhat modified in the finished picture. This may be the original of your correspondent's print by Cardon.

Yours faithfully,

Walter Long.

Unidentified Miniature.

Dear Sir,—I have a miniature in my possession of which I send you a photograph, not having been able to identify it. The portrait is that of a young man with fair complexion, blue eyes and fair hair; the coat is yellowish-brown with silver braids and buttons: the decoration is worn on a blue ribbon (Garter?); background dark brown. The work is very fine and unmistakeably English; it strongly reminds of Cooper's work. The box is light blue enamel with black and white trimmings; the initials and crown are black, the palms green.

Thanking you kindly in anticipation,

Yours truly,

Baron R. W. J. de Pabst.

Unidentified Miniature

The Madonna and Child.

Dear Sir,—Though a constant reader of The Connoisseur, I have not noticed any answer to Major Strachan Davidson's enquiry in the July number *re* a *Madonna and Child*. I daresay some reader has already identified it, but if not, I believe I am right in saying that the "Vested Crucifix" he notices as likely to lead to identification is undoubtedly the "Volto Santo" preserved in the Duomo of Lucca—a painted crucifix held in great reverence with a very curious history charmingly noticed in the chapter on Lucca in Mr. Montgomery Carmichael's book *In Tuscany*. Possibly, therefore, a Lucchesi artist is the painter.

I remain, yours truly,

Alfred Chadwick.

Portrait of James II.

Dear Sir,—I have pleasure in enclosing herewith for the purpose of a reproduction in your "Notes and Queries" column a photo of a very old oil-painting I have in my possession of James II., which I purchased a few years ago in Plymouth. Some time prior to this it belonged to an Indian Judge named Vigers, of Vigers Hall, Tavistock, where it was purchased soon after the judge's death, and there is a note handed down stating it formerly belonged to an old Yorkshire family named Blood. It is

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evident for over a period of 200 years the picture has been lying dormant somewhere or other, and I shall be glad therefore, through the medium of your valuable CONNOISSEUR, to learn its history if possible, and also to hear if any of your readers can prove its authenticity and the artist's name, although suggestions have been thrown out by one or two experts that it is a Kneller portrait, and, being very dark and richly coloured, is endowed with all the charm which characterises that master's work.

PORTRAIT OF JAMES II.

The canvas measures 2 ft. 4 in. by 2 ft.

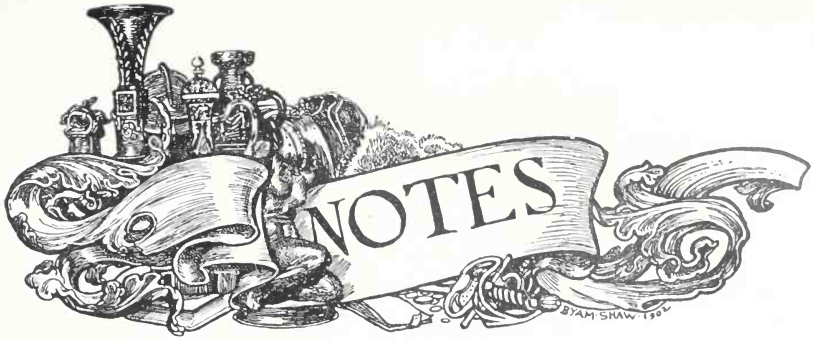
Believe me,
Faithfully yours,
GEO. SYD. TRATT.

SAMUEL MEDLEY.

DEAR SIR,

I should be much obliged by any information as to Samuel Medley, portrait painter, date possibly 1800 or thereabout. He painted an interesting portrait of Rev. — Pearce, but I know nothing of this. Liverpool or Manchester seem to have been his neighbourhood. Any information would be much valued.

UNIDENTIFIED PICTURE



ENGLISH ecclesiastical embroidery has been distinguished throughout Christendom since the day when the Anglo-Saxon needle wrought work which in point of merit rises to the exquisite standard of contemporary illumination and miniature.

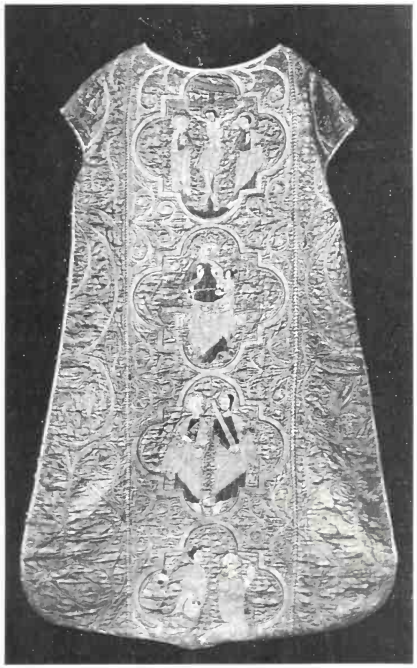
Early English Ecclesiastical Embroidery

Christendom consummated in Rome until the Reformation, and the Papal inventories contain many references to *opus Anglicanum*, or English work of the thirteenth and fourteenth centuries, while Queens so early as the year 905 commissioned vestments from the convents and monasteries as sumptuary gifts for favoured prelates; one such example being the stole and maniple of St. Cuthbert preserved in Durham Cathedral, and presented by Queen Aelfflaed to Fridestan, Bishop of Winchester.

There is documentary evidence of Edward I. making a gift of robes to Pope Boniface VIII., and later the Queen of Edward II. sent an elaborately embroidered cope as a present to the Pope.

An inventory of Canterbury Cathedral taken in 1315 also records the presentation by Edward I. of a cope embroidered with the story of the patriarch Joseph, while scarce a great cathedral of the land but owned its wardrobe of sumptuous vestments and bands.

The remains and fragments of church vestments existing to-day are few and imperfect, until we near the end of the thirteenth century, the hour which notes the dawn of the most beautiful period of English religious embroidery.



CHASUBLE OF BLUE SATIN SECOND HALF OF 13TH CENTURY

From this period we have surviving a blue satin chasuble, embroidered with silver-gilt thread and coloured silks, which, though much mutilated, preserves the magnificently worked figures of Christ and the Virgin and Child enthroned, as well as beautiful scroll-work of the early Gothic influence. A little later in point of date comes the famous Syon cope, the most marvellous vestment of any age or nationality, wrought with such extreme technical perfection, in stitches so small and even, with such beauty of design, colour, and gradation of tint, as never to be surpassed. This wonder of human

skill and superhuman patience derives its name from the Convent of Syon, at Isleworth, founded 1414-15 by Henry V. for the Bridgettine nuns. When the nuns left England in the early days of Elizabeth they carried the cope with them through Flanders, France, and Portugal to Lisbon, whence they returned with it to England in 1830.

EMBROIDERED COPE

The period which extends from about 1350 to 1450 shows some decline both in the quality of the needlework preserved and its quantity, most of the vestual embroidery being confined to the orphreys, or bands of embroidery fastened to the grounds of the vestment, the front orphrey being in the form of a panel, and that of the back assuming the shape of the cross. The field over which the ornamental needlework of the Middle Ages ranged lay principally in the direction of Mass vestments, particularly in that of the chasuble, a semi-circle of material forming a bell-shaped garment, which was gradually cut away to the shoulders for the convenience of the wearer until it assumed its present attenuated shape. Then the cope, a semi-circular mantle fastened by a morse or clasp, and adorned with a hood at the back, both chasuble and cope being decorated with orphreys, which sometimes contained figures of the apostles. The dimensions of the chasuble are:—Length, 3 ft. 9½ in.; width, 2 ft. 2 in.—GEO. H. SWEET.

A New Bernini at the Borghese Gallery

A SCULPTURE which has long been known as the masterpiece of Gian Lorenzo Bernini's chisel, the *Rape of Proserpina*, carved by the great seventeenth century sculptor in 1620 for Cardinal Scipio Borghese, has recently been added to the great collection at the Borghese Palace. This work of art was given in 1622 by the Cardinal, Paul V.'s nephew, to Cardinal Ludovico Ludovisi, nephew of Gregory XV., and has ever since formed part of the Ludovisi (afterwards Boncompagni-Ludovisi) collection, famed for some first-class Greek and Roman sculptures. In 1901 the Government bought the magnificent collection which was housed at the Ludovisi Palace in the Via Veneto, and in the same year the beautiful palazzo itself was bought by Queen Margherita for her town residence. The classic pieces were then removed to the National Museum in Rome, except the Bernini, which, being a modern work and therefore unsuitable for a museum of antiquities, was temporarily left in the Queen widow's palace, where it decorated the grand vestibule with the monumental staircase.

The years went by, and the Government never gave a thought to Bernini's masterpiece, when some advanced journals began a violent campaign about the restitution to the State of the works of art which were excluded in Queen Margherita's palace from public view. Bitter polemics followed, the question was raised in Parliament, and for some weeks the *Rape of Proserpina* became the chief topic of conversation. Now at last the question has been settled, and the sculpture removed to the Borghese Gallery, where it has joined the other three admirable groups carved by Bernini for Cardinal Scipio—*Æneas and Anchises*, *David*, and *Apollo and Daphne*—the small bust of Paul V., and the busts of Cardinal Scipio himself, which were discussed a few months ago in THE CONNOISSEUR (p. 207, March, 1908.).

Domenico Bernini, the master's son and biographer, described this work as "a marvellous contrast of tenderness and cruelty." And there is indeed a curious contrast between the colossal muscular figure of the infernal god and the delicate daughter of Jove, who, held tight in the monster's arms, tries to free herself, and weeping cries for help. An expression

of satisfied desire animates the face of Pluto—his eyes full of boldness, his sensual mouth opened in a diabolical smile of triumph. There is a sense of the quiet sureness of savage resolution in every line of the body which advances, carrying his prey to realm of death. The figure of Proserpina is full of movement and trembling agitation; and her struggling limbs, her dilated nostrils, her strained eyes, and her contracted fingers express the mad terror which seizes her on feeling herself held by the giant's bestial impulse.

Like the three before-mentioned groups, the *Rape of Proserpina* belongs to the artist's early years. It is still without the swelling forms, the contortions of the bodies, the foreshortenings of the draperies, and the exaggeratedly pathetic and dramatic expression which are found, together with incomparable technical mastery, in so many of Bernini's later works, such as the *Rapture of St. Teresa* and the *Truth*. Here the ensemble and the details are still of cinquecentist restraint and correctness of a classicism neither pedantic nor mannered, but enlivened with a breath of modernity, with the liberated spirit of a rebel artist who does not submit to formula and dogma, but is inspired direct by truth, and who translates truth without triviality, without crudeness, without departing from the line imposed by the sense of beauty.

Bernini's masterpiece has been placed in the so-called Hall of the Emperors in front of the large doors that lead into the park at the back of the Borghese Palace, so that the visitor entering the atrium of the Casino Borghese beholds the mythical figure of Proserpina struggling in the arms of the inexorable Pluto against the dark green background of foliage like a gentle flower of life in a fantastic forest setting.—E. M.

THE RAPE OF PROSERPINA BY BERNINI

"Portraits in Suffolk Houses" By the Rev. Edmund Farrer, F.S.A. (B. Quaritch)

MANY and well-trodden are the highways and byeways of the connoisseur, and to the making of books thereon there seems to be literally "no end." The difficulty is to find some offshoot of the beaten track that has not already been thoroughly explored and exploited by the pen of the ready writer, and just as one is beginning to think that no such thing exists, comes a book opening up a whole vista of undiscovered country which should prove a happy hunting-ground for connoisseurs and others who have a penchant for portraiture. This is *Portraits in Suffolk Houses*, by the Rev. Edmund Farrar, F.S.A. (London: Bernard Quaritch, 1908). The book is a complete and exhaustive *catalogue raisonné* of the vast wealth of portraits—some of which date as far back as three centuries ago—contained in the country houses of the county of Suffolk alone.

That this corner of East Anglia is rich in portraits of the greatest historical, antiquarian, and artistic interest, Mr. Farrar has amply proved, and it follows that other parts of England might yield an equal amount of treasure to the diligent searcher. As long ago as 1797 Sir William Musgrave began a *Catalogue of the Portraits in the Country Houses of England*, which now forms a part of the series *Add. MSS., British*

Museum, 5726-6391; and the late Sir George Scharf, Director of the National Portrait Gallery, made another attempt to get a record of them, but without any great success.

No collective list of the portraits contained in

LADY ELIZABETH FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE
BY ANGELICA KAUFFMANN (ICKWORTH)

England as yet exists, and Mr. Farrar has begun a most valuable contribution to the annals of Art, which, it is to be hoped, may be systematically carried out in all the other counties. He has visited every nook and cranny in Suffolk, seen all the old portraits contained in both mansions and farmhouses, and made a complete list of them, appending an accurate and minute description of each, and giving whenever possible the name of the artist and a short genealogical account of the subject. The result is a most fascinating, as well as instructive document, illustrated with beautiful plates of some of the finest of the portraits.

Incidentally Mr. Farrar has succeeded in reducing a good deal of chaos to order during his researches. Several hitherto unknown portraits have been identified, the names of artists discovered, and scores of portraits which were only approximately dated have been assigned their proper names, descriptions, and exact measurements, all of which adds interest and zest to the search. The date of a portrait was often arrived at by the fashion of the subject's costume, the treatment of the hair, or the size and shape of the wig. The evolution of fashion traced in portraiture is in itself an intensely interesting study.

In these portraits can be seen all the changes in hair-dressing which have taken place during the last three centuries. Beginning with the moderately short hair which was the fashion for men throughout the reign of Elizabeth and James I., the long hair which was in vogue during the time of Charles I. or the Commonwealth, we reach the stage of the very long and elaborately curled wigs brought back from France by Charles II. after the Restoration, as seen in the fine portrait of Sir William Gage, of Hengrave Hall. At the end of the seventeenth century we find wigs slightly tinted with powder, the curls still long and flowing over the shoulders. At the beginning of the eighteenth the ends are tied together in a knot, and the wig powdered perfectly white. Then came the "full-bottomed wig," with pigtail or *queue*, with rolls of hair at either side of the head, as in the portrait of John Augustus, Lord Hervey, son of the fourth Earl of Bristol, at Ickworth. After this follows the passing away of the wig, and the wearing once more of man's own hair cropped short. Every sort of male

attire, from the Elizabethan doublet, neck-ruff, and trunk hose to the swallow-tail coat of the eighteenth and nineteenth centuries, too, is depicted on these Suffolk canvases, while they reveal every intricacy of ladies' costume from the Elizabethan ruff or farthingale to the soft, artistic draperies of Reynolds, Gainsborough, and Romney, and the exquisitely simple short-waisted bodice, full sleeves and straight skirt delighted in by Hoppner and Lawrence.

As was to be expected in a county which holds within its borders such treasure houses of art as Hardwicke Hall and Ickworth, Boxted Hall, Rushbrooke Park, and Livermere, Suffolk contains portraits of almost every personage of historic interest who has played any part in our island's story since the early days of Good Queen Bess, whose portrait as a young girl is among the number. Some name from every great house in England figures in the catalogue, as well as notabilities from all corners of the globe. All the great portrait painters are represented. One of the most lovely portraits is that of *Lady Elizabeth Foster, Duchess of Devonshire*, a daughter of the fourth Earl of Bristol, painted by Angelica Kauffmann. In the same collection— that of Ickworth — is another portrait of the same lady with her beautiful predecessor, Georgiana, Duchess of Devonshire, by John Downman. Both ladies were in turn wives of William, fifth Duke of Devonshire, who appears to have had a pretty taste in the choice of his Duchesses. Side by side with the portraits of almost all the Stuart line, at Hardwicke Hall, hangs that of *Oliver Cromwell*, in armour, with a quaint little white linen collar, stern and uncompromising. Here, too, is an interesting portrait of *William Hogarth*, painted by himself. At Hengrave Hall there is a fine painting of *Marie de Medicis, Queen of France*, by Rubens, which is one of the gems of the collection. Here, too, is a portrait by Sir Peter Lely of a lady who evidently led a somewhat stirring life, and seems to have kept her four husbands in turn in pretty good order. It was during the life-time of the third—Viscount Monson, of Castlemaine—that this portrait was painted, and on a scroll, which is part of the frame, are these lines describing her personal correction of that unfortunate gentleman :—

> "Did not a certain Lady whip
> Of late her husband's own Lordship?
> And though a grandee of the HOUSE,
> Claw'd him with FUNDAMENTAL blows,
> Ty'd him stark-naked to a Bed-post,
> And firked his hide as tho' she'd rid-post.
> And after in the Sessions Court
> Where WHIPPING's judged, had honor for 't."

CATHERINE LADY JERMYN (RUSHBROOKE PARK)

This lady might have been a formidable member of the Women's Suffrage League had she lived in 1908 instead of in 1698.

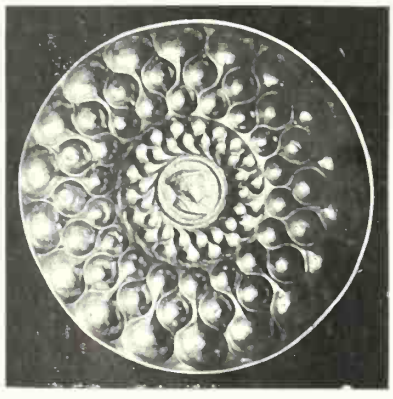
The book contains many such sidelights on the character and customs of the subjects of its canvases which make it a human document of no little interest. The compiler has rescued a vast quantity of valuable matter from oblivion, and begun a work of great antiquarian, historic, and artistic value, which, it is to be hoped, will be carried out in every county of the United Kingdom.— OLIVE MILNE RAE.

Two Valuable Pieces of German Plate with English Associations

In the *Archæological Journal*, vol. xvi., pp. 158-165, Dr. Ferdinand Keller wrote an account of three silver beakers of the sixteenth century, now preserved in the National Library at Zurich, which were presented to Protestant friends in that Swiss city by the three English bishops: John Jewel of Salisbury, Robert Horn of Winchester, and John Parkhurst of Norwich, in remembrance of the hospitality afforded them during their exile there upon the accession of Queen Mary. These beakers, as is pointed out in that article, were not made in England, but were wrought at Zurich from money sent out in 1562 by the bishops after their return to this country. Dr. Keller also described and illustrated a fine silver-gilt cup and cover (No. i.), which was bestowed upon the celebrated Swiss reformer, Heinrich Bullinger, by Queen Elizabeth in 1560, as a token of her appreciation of his hospitality towards the exiled English bishops. It might reasonably be expected that a cup given by the English Sovereign would have been made by a London silversmith; but, like the valuable silver-gilt drinking flask in the form of a lion presented to the city of Berne by William III. of England, and now in the Earl of Rosebery's collection, and like the English rose-water dish and flagon sent by Christian IV. of Denmark to the Court of Russia, and the fine French dish and ewer given by Charles II. of England to the Czar Alexis of Russia, this historical cup was made not by a native but by a foreign craftsman—a Strassburg silversmith whose mark, at present unidentified, is now

No. I.—SILVER-GILT CUP AND COVER

No. II.—UNIDENTIFIED STRASSBURG SILVERSMITH'S MARK



No. III.—SMALL PARCEL-GILT BOWL

reproduced for the first time (No. ii.). The cup, which is ten inches high, is engraved with the arms of Bullinger, and the following inscription: ANGLORUM EXSILIUM TIGURINI ECCLESIA FOVIT. SUB MARIÆ SCEPTRIS, ID SANCTE AGNOVIT ELISA, ET BULLINGERUM HOC DONAVIT MUNERE POCLI, 1560. The question may be asked, why repeat the history of this cup, interesting as it undoubtedly is. The reason the writer has done so, is that in the course of describing all the old plate of the Cambridge Colleges for his large illustrated volume on the subject, he came across another piece of silver plate stamped with the same Strassburg mark, accompanied by the same unknown maker's mark. This is a small parcel-gilt bowl, eight inches in diameter, entirely covered with the plain burnished lobes characteristic of German plate of the period, which is in the chapel of the most ancient of the Colleges at Cambridge, namely, Peterhouse, though given by and engraved with the arms * of one John Lee comparatively recently (No. iii.). The central medallion, with male and female portraits in relief, is a more recent addition, and doubtless replaces the enamelled arms of the original owners of the dish. It is a curious and interesting coincidence that the only two existing examples of plate by this Strassburg silversmith, so far as is known at the present moment, are associated with England, and this fact alone should render them worthy of notice in the pages of THE CONNOISSEUR.—E. ALFRED JONES.

* [Argent] a fesse [sable] between two roundels [sable] in the chief and a martlet [sable] in the foot, with the difference of a molet on the fesse.

THE COLLEONI MONUMENT, VENICE — BY JAMES HOLLAND

PRETTY LUCY BOND — BY G. F. WATTS

The Dublin Gallery

By the generosity of Lord Iveagh the Dublin Municipal Art Gallery has received a valuable addition in the shape of three important paintings—*A View of the Colleoni Monument in Venice*, by James Holland; *Pretty Lucy Bond*, by G. F. Watts; and *Lilacs*, by Sir John E. Millais. The Holland, which figured at the Stephen Holland sale at Christie's last season, is a picture of superb quality, and certainly fills in admirable fashion the gap that was caused by the absence of any work by that master. The Watts, which also passed through Christie's this year on the occasion of the dispersal of the Humphrey Roberts collection, is a beautiful example of Watts's child portraiture, and as such has a distinct place beside the two large canvases that already represent this artist at Dublin. The Millais was painted in 1886, in the same year as the famous *Bubbles*, with which it has much in common as regards execution and sentiment. If it does not show the most admirable phase of Millais's art, it is still acceptable as a sound type of the class of painting that found favour with the British public at that not very remote period.

LILACS — BY SIR JOHN EVERETT MILLAIS

CLOCK AND CANDELABRA IN DAMASCENED STEEL AND GOLD IN THE POSSESSION OF MR. CYRIL SPOTTISWOODE

Clock and Candelabra in Damascened Steel and Gold

THE above are made of wrought-steel damascened, with figures in silver, and enriched with rock crystal and amethyst, designed in the Italian Renaissance style by Joseph Barkentin, and executed by Barkentin & Krall, commenced in 1872, and completed about 1884.

The clock is a massive half-dome resting on sixteen pillars, with a long square base with two silver figures on front and back. Inside the dome specially constructed works form the movement which is arranged for the hands to turn a half circle only—starting with six at the left hand bottom, and working round the half circle until reaching the bottom six at right hand ending. Then the hand jumps up and traverses the half dome until it reaches the left hand "six" again to repeat its course. This ingenious device is carried out front and back of the clock.

A large crystal ball forms the pendulum, which moves between the steel pillars. The figures on the dial are inlaid in gold on the dome, and rich ornamentation in gold and silver damascening interrupts the black steel masses of the building. On the base are the heads of Sir Isaac Newton and Harrison, the most renowned English goldsmith of the past age, in steel repoussé connected by most delicately modelled and foliated scroll work. The platform above which the pendulum swings has Apollo the Sun-god in his chariot with the rising sun; the pillars have on their bases tortoises, and are likewise damascened; and the half dome bears the sign of the Zodiac.

The candelabra are 2 ft. 8 in. high. From a round base minutely inlaid with allegorical and emblematical groups of small figures and repoussé portraits supported by four silver dragons start four flat pillars which develop into four arms. These pillars support in the centre a group of silver figures of children with rose and floral garlands, and end in a cluster of crystals radiating light from the top. Each arm is carved out of a solid steel block into a bird holding up its claws, out of whose tail the proper bracket is developed with amethysts suspended in the central openings. At the base are two silver figures emblematic of Astronomy and Medicine on the one, and of Poetry and Music on the other.

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GIRL WITH BIRD'S NEST
Pierre Paul Léon Chabry

Forthcoming Books

Two works of considerable interest will be issued from THE CONNOISSEUR Offices during November. One is an essay on the *Life of Napoleon*, from the pen of Mr. J. T. Herbert Baily, and the other a work on *Old Sporting Prints*, by Mr. Ralph Nevill. As Christmas presents these works will be eminently suitable, each being copiously illustrated with plates in colour and monochrome, and enclosed in a tasteful specially designed cover.

Mr. Baily's book will contain reproductions of over sixty of the most famous Napoleonic pictures in colour and monochrome, while, as a frontispiece, there will be a handsome reproduction in photogravure of the famous portrait of *Napoleon at Fontainebleau*, at Buckingham Palace.

Old Sporting Prints will also be copiously illustrated with nearly forty plates in colour and a number in monochrome, whilst, in addition to Mr. Ralph Nevill's treatise, there will be several appendices of great value to the collector of sporting prints, amongst them being a record of notable prints sold by auction since 1901, with their prices.

Napoleon will be published at 10s. 6d. net, and *Old Sporting Prints* in cloth at 7s. 6d. and in paper at 5s.

Our Plates

THE *Portrait of a Young Man*, by Frans Hals, which we reproduce in the present number, is one of the four works by which this painter is represented in the Rodolphe Kann collection. It belongs to the last period of the painter, this being evident from the costume of the sitter and the breadth of the handling.

Les Cerises, by Vidal after Davesne, is a companion to the equally charming plate, *Les Prunes*, reproduced in our last number. Amongst the rarest examples of French colour-printing during its best period, we have been enabled to reproduce these two prints through the courtesy of Mr. Joseph Duveen, of whose private collection of French engravings they form a part.

The two portraits of *Mrs. Musters* and *Mrs. Davenport* are reproduced from two of the rarest of all eighteenth century mezzotints. Much of James Walker's fame is due to his superb rendering of Romney's portrait of the beautiful *Mrs. Musters*, and the estimation in which this print is held by collectors is evinced by the large sums which have been paid for impressions under the hammer. Our reproduction is from a first state, which is before any letters and before the inscription space was cleaned. The second state, it may be of interest to recall, has the inscription space cut off the plate and the title, publication line, etc., printed on a separate plate. *Mrs. Davenport*, by Jones, is also of extreme rarity, and is one of this engraver's most convincing efforts.

Books Received

Gainsborough, by Max Rothschild. 1s. 6d. net; *Tintoretto*, by S. L. Bensusan, 1s. 6d. net; *The Birthday Present*, by Maria Edgeworth, illustrated by Olive Allen, 2s.; *The Fairchild Family*, by Mrs. Sherwood and Jeanie Lang, illustrated by Evelyn Beale, 2s. (T. C. & E. C. Jack.)

My Uncle Toby, by Laurence Sterne, 1s. 6d. net; *Sir Roger de Coverley*, by Joseph Addison, 1s. 6d. net; *Brave Beowulf*, by Thomas Cartwright, 1s. 6d. net; *Reynard the Fox*, by Thomas Cartwright, 1s. 6d. net. (W. Heinemann.)

Coins and How to Know Them, by G. B. Rawlings, 6s. net; *Florentine Sculptors of the Renaissance*, by Wilhelm Bode, 12s. 6d. net; *Corot and his Friends*, by Everard Meynell, 10s. 6d. net. (Methuen & Co.)

Arts and Crafts in the Middle Ages, by Julia de Wolf Addison, 7s. 6d. net; *Cousin Phillis*, by Mrs. Gaskell, illustrated by M. V. Wheelhouse, 2s. 6d. net; *The Pinafore Picture Book*, by Sir W. S. Gilbert, illustrated by Alice B. Woodward, 5s. net. (G. Bell & Sons.)

Legendary Ballads from Percy's "Reliques," by Frank Sidgwick, illustrated by Byam Shaw, 6s. net; *A Child's Garden of Verses*, by R. L. Stevenson, illustrated by Millicent Sowerby, 5s. net. (Chatto & Windus.)

Of the Imitation of Christ (Richard Whytford's translation in 1556), by Thomas à Kempis, illustrated by W. Russell Flint, 7s. 6d. net.

Cruikshank, by W. H. Chesson, 2s. net; *Christopher Wren*, by Lena Milman, 7s. 6d. net. (Duckworth & Co.)

The Life Class, by Keighley Snowden, 6s. (Werner Laurie.)

Contes d'Anderson, by Kathleen Fitzgerald, illustrated by Gilbert James, 1s. 6d. net; *Contes de Grimm*, by Kathleen Fitzgerald, illustrated by Gilbert James, 1s. 6d. net. (Siegle Hill & Co.)

Peter Paul Rubens, by R. A. M. Stevenson, 2s. net. (Sceley and Co.)

The Uffizi A B C, by Arthur Maquarie, illustrated by Lindsay Symington, 1s. net. (Simpkin, Marshall & Co.)

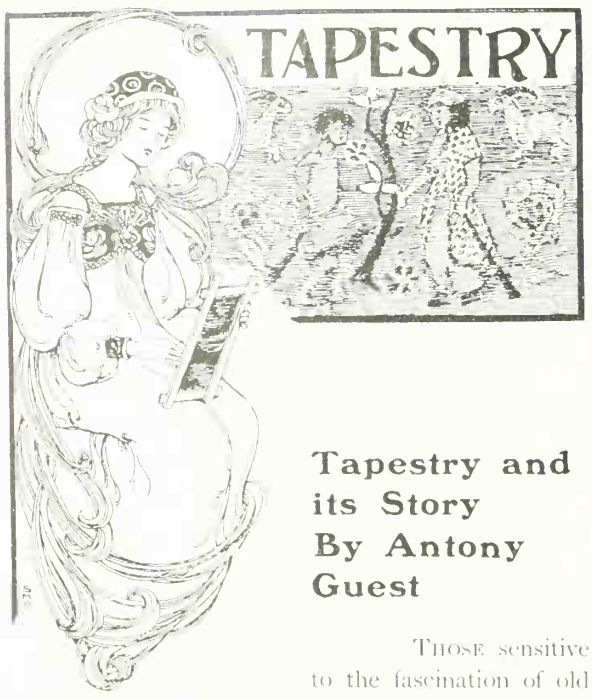
Old Base Metal Spoons, by F. G. Hilton Price, 10s. net. (B. T. Batsford.)

Die Erfindung und Frühzeit Des Meissner Porzellans, by Ernst Zimmermann, 20 mks. (Georg Reimer, Berlin.)

Chats on Old Lace and Needlework, by Mrs. Lowes, 5s. net.; *Chats on Oriental China*, by J. F. Blacker, 5s. net; *The Nun-Envign*, by James Fitzmaurice-Kelly, illustrated by Daniel Vierge, 7s. 6d. net. (T. Fisher Unwin.)

New Zealand, painted by F. and W. Wright, described by Hon. Wm. Pember Reeves, 20s. net; *The Flowers and Gardens of Japan*, painted by Ella du Cane, described by Florence du Cane, 20s. net. (A. & C. Black.)

Memoirs of the Dukes of Urbino, 1440 to 1630, in 3 vols., by James Dennistoun of Dennistoun, edited by Edward Hutton, 42s. net. (John Lane.)



Tapestry and its Story By Antony Guest

THOSE sensitive to the fascination of old things can never resist the many-sided appeal of tapestry, with its time-tinged colour harmonies, unforeseen by the ancient designers and inimitable by modern looms, and its intimate association with the domesticity and pageantry of the Middle Ages. It covered the rugged stonework of castle walls, and, in its less extravagant forms, surrounded the ordinary home life of the people with a sense of warmth and comfort. It decorated the houses on occasions of public festival and display, and it gave occupation to ladies whose deft touch and lively fancy have retained their vitality through the ages. In its decorative schemes, the symbolism of its pictures, the frequent illustration of customs, costumes, and historical incidents, tapestry makes a further call on the imagination. Some old pieces have strange histories, the recollection of which not only augments the interest that is excited by an aesthetically charming work, but brings a closer appreciation of notable incidents and individualities of the past.

Several such stories are related by Mr. W. G. Thomson in *A History of Tapestry from the Earliest Times to the Present Day* (Hodder and Stoughton), and constitute much of the attractiveness of an exceptionally handsome volume, admirably printed, and contains a number of illustrations, some of which are rendered in colour with tenderness of tone that manifests a degree of sympathy quite unexpected in a mechanical process. Mr. Thomson is not only an authority whose conclusions must be considered with respect, but an enthusiast whose zeal is contagious. The penetrating research that he has devoted to the development of all the refinements of tapestry from the primitive art of weaving to the growth of factories and achievements of great craftsmen, and to the artistic qualities and history of existing specimens, has resulted in the production of what will doubtless be long regarded as a standard work. In view of the great interest that is now displayed in tapestry, and the astonishing prices that collectors are willing to pay for the fine specimens that rarely come on the market, it is surprising that the field has not been covered before. But the vastness of the subject and the many difficulties attending its thorough investigation have doubtless been sufficient to deter most writers. It is a matter of congratulation that the work has been undertaken by one who could deal with it in a comprehensive way, for the evolution of tapestry has a historical bearing that rivals in interest its artistic and technical attributes.

To go back to ancient Egypt, and to find a loom existing 3,000 years ago very much the same in its essential characteristics as the high tapestry loom of to-day, is to establish an antiquity that few arts can claim. Gothic architecture is young, and Renaissance

FRAGMENT OF EUROPEAN TAPESTRY ELEVENTH CENTURY
FOUND IN ST. GEREON'S CHURCH, COLOGNE

building and oil-painting are quite juvenile compared with tapestry, which was produced with marvellous richness and finesse, and was a favourite article of luxury in very remote times, as the author demonstrates by illustrating some venerable fragments that have been found in tombs and by references to ancient pictures and documents. He infers that the people of Israel made the ten curtains of the tabernacle of tapestry after the Egyptian method. His investigation of the progress of the art through ancient Greece and Rome, Persia and Arabia, is sufficiently absorbing. One can well understand how rich hangings appealed to tent dwellers and to communities whose stone-built homes continually called for the relief of colour and soft material. But, except for a few scanty remains of extreme antiquity that are to be found in the museums and can scarcely convey a notion of the original designs, interest in the subject is now practically confined to the work of Western Europe, and has little opportunity of exploring further than mediæval times. There is a legend that tapestry was woven at Arras from the time of Pliny to the sixteenth century, but the earliest specimen of European work of which the author is able to give an illustration belongs to the eleventh century. Three fragments were found in the Church of St. Gereon, Cologne, and it appears that their conventional design was taken from an Eastern fabric. For a long period the manufacture of tapestry was in the hands of the monasteries, and became a fruitful source of ecclesiastical revenue: but independent factories gradually sprang up, and of these, with the exception of the Arras workshops, the Parisian industry was probably the most important in the fourteenth century.

A remarkable specimen of Parisian work has survived in the set picturing scenes from the Apocalypse at the Cathedral of Angers, and the history of these hangings deserves to be noted as an example of the curious vicissitudes through which some famous pieces have passed. Mr. Thomson relates the story at length, showing how Louis I., Duke of Anjou, borrowed an illuminated manuscript from Charles V. to be used as a guide for the artist. By the aid of documents the name of the master-weaver and the price he received have been traced.

The tapestry was inherited by René, King of Sicily and Duke of Anjou, who bequeathed it to the cathedral, where it hung until the eighteenth century, when the building was stripped of its Gothic furnishings, and many glorious works were thrown into the streets. The tapestry was offered for public sale, but did not secure a bid. Some tapestries were burnt to secure the metal in their gold and silver threads: but the Apocalypse set escaped, having been applied to the protection of orange trees in the greenhouse of the Abbey of St. Serge. In the course of its subsequent adventures the fabric was cut up for bed-rugs, and served a variety of undignified purposes, and it is a wonder that something like a century after its removal from the cathedral an admirer, who at last appeared, was able to purchase the greater part of it for 300 francs. The fragments have since been collected and arranged. By the aid of the tapestry hooks that remain in position in the Château of Angers, it has been possible to estimate the original size of the hangings, viz., 156 yards by nearly 6, and some seventy scenes, about two-thirds of the whole, survive.

The magnificent fabrics that come from the factories of Arras, Paris, Ferrara, and several others in Germany and elsewhere, the history of which the author has been at pains to trace, often served as Royal gifts. Henry VIII. had a rich collection, and a catalogue which Mr. Thomson inserts of the pieces sold among the effects of Charles I. is of astonishing extent, while the prices realised are of a nature to turn the modern collector green with envy. For instance, "three pieces of very old Arrass of Kings and Angells at £002 0 0." The noughts give quite an imposing aspect to this modest appraisement of forty shillings. It was evidently recognised that the goods were worth more, and they fetched £2 5s. Henry V. also had a splendid collection, of which the author prints the inventory.

One cannot avoid a feeling of surprise that so little remains of the magnificent output of the mediæval looms. "Of tapestry made in Italy in the early fifteenth century no examples are known to exist," yet there is no doubt that looms were set up in the country by French and Flemish weavers, nor that the D'Este family gave much patronage to the workshop of Ferrara, which was very flourishing, until it was extinguished by civil war. It might have been thought that tapestry would commend itself strongly to the art-loving and luxurious Italians, but the author says that "the art at its best period never struck vigorous root in Italy." This suggests the conjecture that the industry was opposed by the powerful guild of cloth-workers, which sent its materials all over Europe, and was ever intolerant of rivalry. The art, however, became well established in England, and a great portion of the present work consists of accounts of factories that were set up in this country.

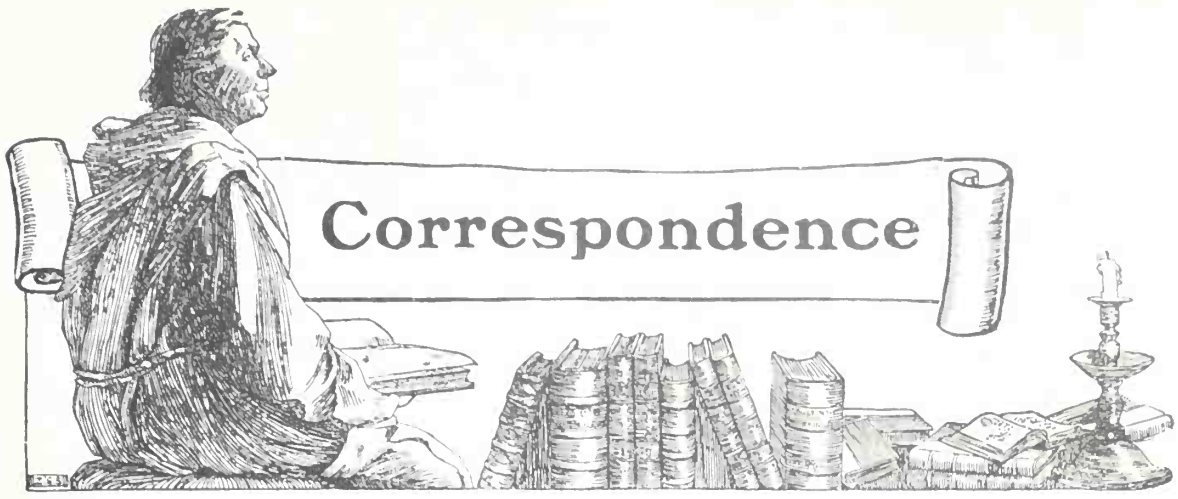
The foreign weavers who settled here were welcomed, and the English people displayed in respect of tapestry their usual capacity for absorbing arts

that were introduced from abroad, and making them their own. One wonders that Queen Elizabeth, "as far as appearances go, lent no encouragement to the industry, and in her extreme old age used to thrust a sword through the hangings in case they harboured 'murtherers.'" On the other hand, James I. admired the material, and established the royal manufactory at Mortlake, of which the author sketches the rise and decline, and illustrates some of the achievements. Another famous factory, more fortunate in its history, to which special attention is naturally given, is that of the Gobelins. "The hangings of Mortlake," says the author, "had not the brilliancy of the Gobelins; their general aspect was somewhat dull and muddy, whether it was that they darkened afterwards, or were defective from the beginning."

With the changed requirements of interior decoration it was inevitable that the industry of tapestry weaving should decline; but it is by no means a lost art, as is proved not only by the Gobelins work, but also by that accomplished in England in quite recent times, notably by William Morris in carrying out the designs of Sir E. Burne-Jones at Merton Abbey. With characteristic thoroughness, Morris "constructed a high loom after old models, and acquired a perfect knowledge of the technique of the craft." His work now meets with a splendid tribute. "No praise," says the author, "can be too high in describing the Merton Abbey tapestries."

A wealth of information and interest is comprised in this beautiful volume, with its many fine plates, its wide historical survey, and its exposition of technique and design. While recognising the masterly handling of this diversified matter we may direct attention to the peculiar importance that the work has for collectors in the illustration of nearly four hundred weavers' marks, in the many references to and descriptions of existing examples, and in indications of the salient characteristics of various kinds of tapestry.

VULCAN AND VENUS THE VICTORIA AND ALBERT MUSEUM [*English, Mortlake*



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Books.*—"Comic Almanack," 2 vols.**—A14 (Crewkerne).—If your two volumes are of the original issue, they are worth about 25s. There is, however, a reprint by Hotten, which is worth only about 2s. a volume.

"The Gentleman's Magazine."—A33 (Gloucester).—Your odd volume of this magazine is quite valueless.

Bayley's "Topographical History of Surrey," 4 vols.—A60 (Catford).—This work commands about £2.

"Joseph and His Brethren."—A70 (West Malvern).—Your first edition of Handel's Oratorio should realise about 7s. 6d.

Fox's "Book of Martyrs."—A79 (Newquay).—Your query is too meagre as to detail for us to be quite sure of our reply. If your book contains only Fox's *Book of Martyrs*, it is evidently a single volume edition, of little value. Send copies of title-pages of the other books.

"Crabbe's Works," 5 vols., etc.—A100 (Aldershot).—All the books in your list are fairly common, and they do not total more than about 12s. in value.

"Lodge's Portraits," 3 vols.—A189 (Perth).—Apparently you only possess three volumes out of twelve, and the value, therefore, is not more than about 10s.

***Coins.*—Charles II. Crown.**—A98 (Southsea).—The double striking does not make your Crown piece more valuable. As a curiosity, it might fetch 10s., but it does not constitute a type or a rarity in the eyes of numismatists. Your Five Shilling piece, dated 1662, is worth about 7s. 6d., and the one dated 1671, which is quite common, has face value only. If your iron pipe is the ordinary "Churchwarden" form, with a long thin stem, it has probably been made within the last hundred years, and it is not of any great value. A pipe collector would give a few shillings for it.

***Engravings.*—Engravings, by J. Baillie, after Rembrandt.**—A276 (Davenport).—Baillie's engravings are not of much value. He did some interesting work, but no plate of real importance can be placed to his credit, and he is, therefore, overlooked by collectors. Your print is worth a few shillings only.

"Lady Jane Halliday," by V. Green, after Sir J. Reynolds.—A269 (Bournemouth).—You omit to say who are the engraver and painter of your mezzotint, but we think it must be the one we describe. A cut impression would be worth probably only £10 or £12, but in fine proof state the value of this print is very considerable.

"Mrs. Cosway," by Schiavonetti, after Cosway.—A267 (Cheltenham).—If your engraving is one of those published in 1791, and not a modern reprint, it is worth, presuming it to be a nice impression in brown, about £5. Your description, however, as you can see, was very meagre.

"The Duchess of Rutland," by W. Cousins, after G. Saunders.—(E. W. Barlow, S.O.).—Your proof signed "E. Rutland" is worth about £12.

Roman View, etc.—A288 (Portugal).—The three photographs you enclose appear to be reproductions of very unimportant prints, and we should say their value in this country would be very small.

"Laetitia," by J. R. Smith, after G. Morland.—A296 (Victoria).—We recognise your six coloured engravings by their titles to be the *Laetitia* series after Morland, but to judge their value without seeing them is an impossible task. When attempting to value Morland prints, and especially such popular subjects as this, from a description, there is always very great danger that they may be only modern facsimile copies. We have known a genuine set fetch £150, but everything depends on the state.

"Marriage à la Mode," by Hogarth.—A323 (Middlesbrough).—If you are fortunate enough to find a purchaser for your prints, you may get £3 or £4 for the set, but this is the outside value, as Hogarth prints are not in demand now.

"The Team," after Herring.—A303 (Southsea).—The present value of this print is not more than £1 or 30s.

"Les Deux Baisers," in colours, by Debucourt, 1780.—A330 (Bristol).—If your print is an original, £50 to £60 would not be too high a price to obtain for it, but the fact that it is so much sought after has caused the copyist to foist cheap imitations on the unwary. Your other French print is about half as valuable.

***Furniture.*—Treatment for Worm-Infested Wood Furniture.**—A272 (Ore).—There is no sure method of eradicating worm from furniture. Most furniture shops sell a preparation which is more or less efficacious, or you might try injecting paraffin oil or turpentine. An amateur, however, should not attempt to deal with valuable pieces. It always pays better in the end to send them to a good firm. You will find the addresses of several in our advertising columns.

Queen Anne Cabinet.—A273 (Covent Garden).—The cabinet depicted in your photograph is of Queen Anne design, and if it is a really genuine old piece, we think you must be mistaken in describing it as oak, as such a piece would in all probability be walnut. It makes valuation from a photograph more difficult when there is a doubt about essential points, but allowing it to be an old walnut sideboard, we should place the value at about £30. Your pedestal sideboard is early nineteenth century, and as furniture of this period is unsaleable at the present time, no particular value can be assigned to it.

Mahogany Chairs.—A332 (Topsham).—We presume your chairs are mahogany, and if so, they are not quite so early as 1700. They date, probably, about the middle of the eighteenth century, the angle chair being slightly older than the rest. The latter is worth, to buy, about £6 6s., while the set of six ordinary chairs, which are Chippendale in character (1730 to 1760), would cost about 20 guineas. Your Spanish mahogany desk is of early eighteenth century design, and, if genuine, is worth about 10 guineas.

***Objets d'Art.*—Plaster Medallions.**—A270 (Sydney, Aus.).—Your medallion portraits of the Napoleon family, being simply plaster casts, cannot be classed as works of art, and as they are also exceedingly common, there is no incentive to anyone to collect them. Consequently, 1s. apiece is about as much as they are worth.

***Pottery and Porcelain.*—Delft Jars.**—A91 (Edinburgh).—Your jars are probably Delft of the 18th century. We have never seen any modern imitations; in fact, it would hardly pay the forger to make them, as the old ones only sell for about 12s. 6d. to 15s. each. The names on the jars are simply those of various kinds of snuff and tobacco sold by Dutch dealers at the period.

Salt Glaze Teapot.—A120 (Frankfurt-on-Main).—Your little shell-shaped teapot appears to be English salt glaze, *circa* 1750. It is worth about £5.

Mason's Ironstone, etc.—A116 (Cashel).—Your three jugs are worth about £2 2s. to £2 5s. the set, and the sauce boat about £1. We cannot value your bowl without seeing it. From your description, it may be either fine scale blue Worcester or common printed ware. The marble busts must also be inspected before valuation.

Berlin Medallion.—A63 (Goulburn, N.S.W.).—Your oval medallion is undoubtedly Berlin porcelain. The initials K.P.M. stand for *Königlichen Preussiche Manufactur*, and the stroke above is probably an imperfect rendering of the sceptre mark used at Berlin. The manufactory is still in existence, and to judge from the style of painting, we should say that your medallion is not more than 30 or 40 years old. Though pretty, it belongs to a period not collected, and £10 would be the outside value.

Worcester—Barr, Flight & Barr.—A305 (Sutton).—Your Worcester porcelain of the Barr, Flight & Barr period is quite saleable, but, like a good many of our correspondents, you omit the essential details which would enable our expert to arrive at an approximate estimate of its value. Of course, the most satisfactory way is for him to see a specimen, but failing this, the decoration must be fully described, if possible with a sketch of pattern, and the number of pieces fully stated. Sheffield plate of good design is much sought after, both for use and for collections, but here again your description is very inadequate. Please send sketches or photographs of your pieces, and describe their size and their condition, *i.e.*, state whether the plate is worn, in many parts showing the copper base. Our expert may then be able to offer some opinion as to their value. An early postal reply can be had on payment of a small fee.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

SPECIAL NOTICE

READERS of **"The Connoisseur"** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

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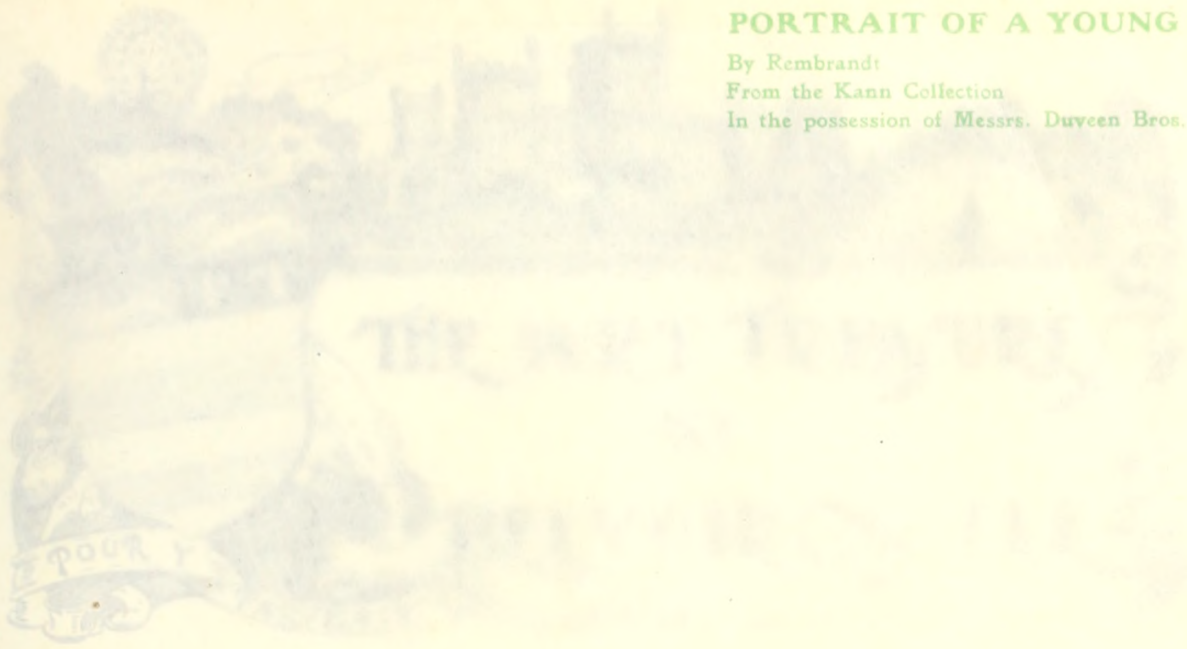


PORTRAIT OF A YOUNG RABBI

By Rembrandt
From the Kann Collection
In the possession of Messrs. Duveen Bros.

THE ART TREASURES AT BELVOIR CASTLE

Part I. By Lady Victoria Manners

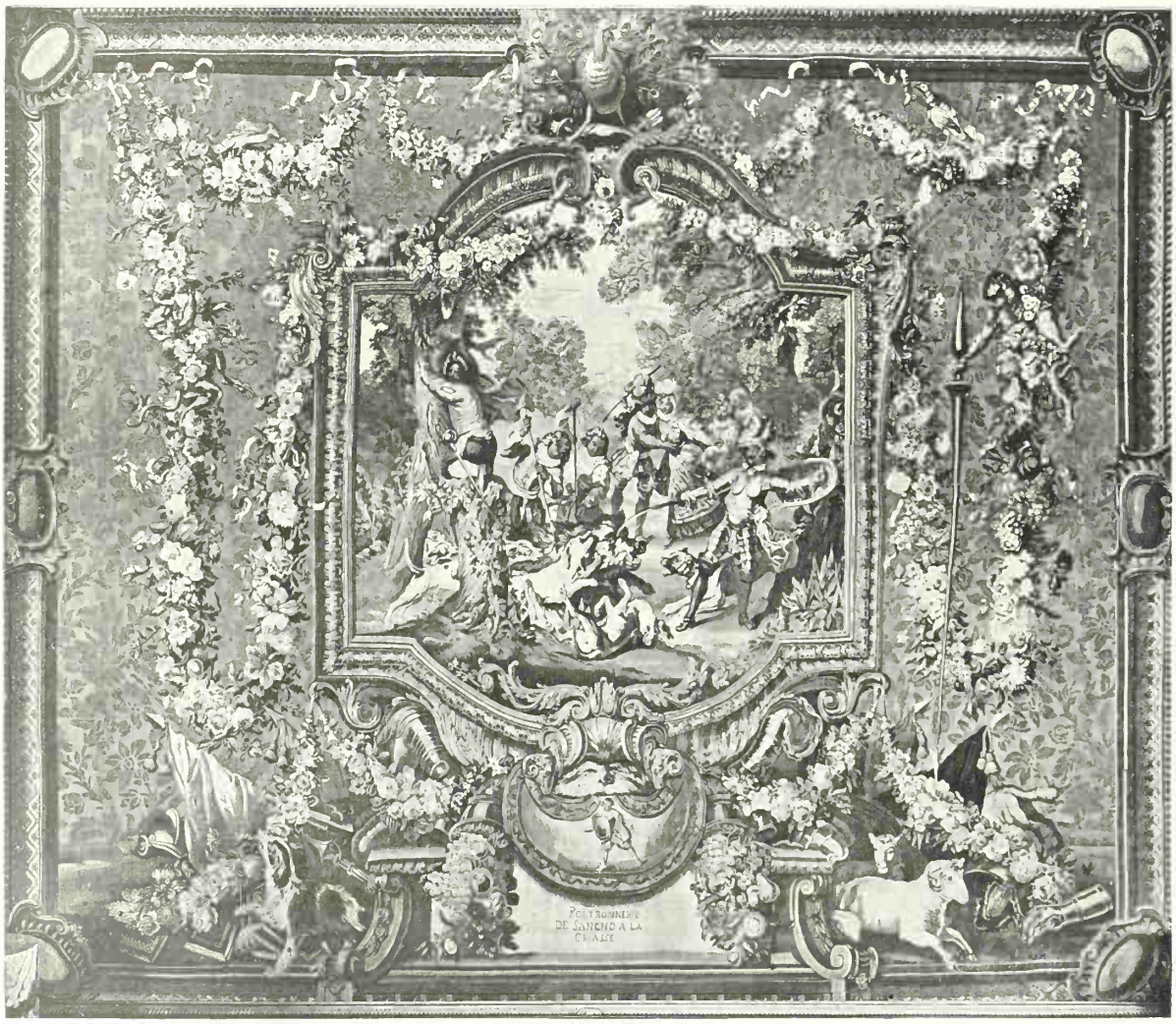
THE art treasures at Belvoir are of a most varied description: manuscripts, miniatures, plate, china, and tapestries making up a most interesting collection for the connoisseur. The greater portion of these possessions was collected by Charles, fourth Duke of Rutland, but successive owners have added greatly to their number. Passing first through the hall or guard room, where we notice some interesting coats and relics of the famous Marquis of Granby, we ascend the grand staircase, till we reach the long drawing room, known as the Regent's Gallery. From the windows we can gaze at the

EARLY CHELSEA MELON-SHAPED SUGAR BOWLS AND LEAF-SHAPED DISHES

wonderful view, the miles of woods which surround the castle, and beyond that the dim, vast plain known as the "Vale of Belvoir," stretching away to the far horizon till it is lost in blue distance.

Turning our attention to the interior of the room, we are at once struck by the beautiful series of Gobelin tapestries which hang framed on the walls. it is easy to understand the delight and admiration with which they were received by the cultured art lovers of the day.

The adventures of the *Melancholy Knight* have been treated with the true spirit and verve, while the beautiful rose-coloured background, with its charming festoons of flowers, is a veritable triumph

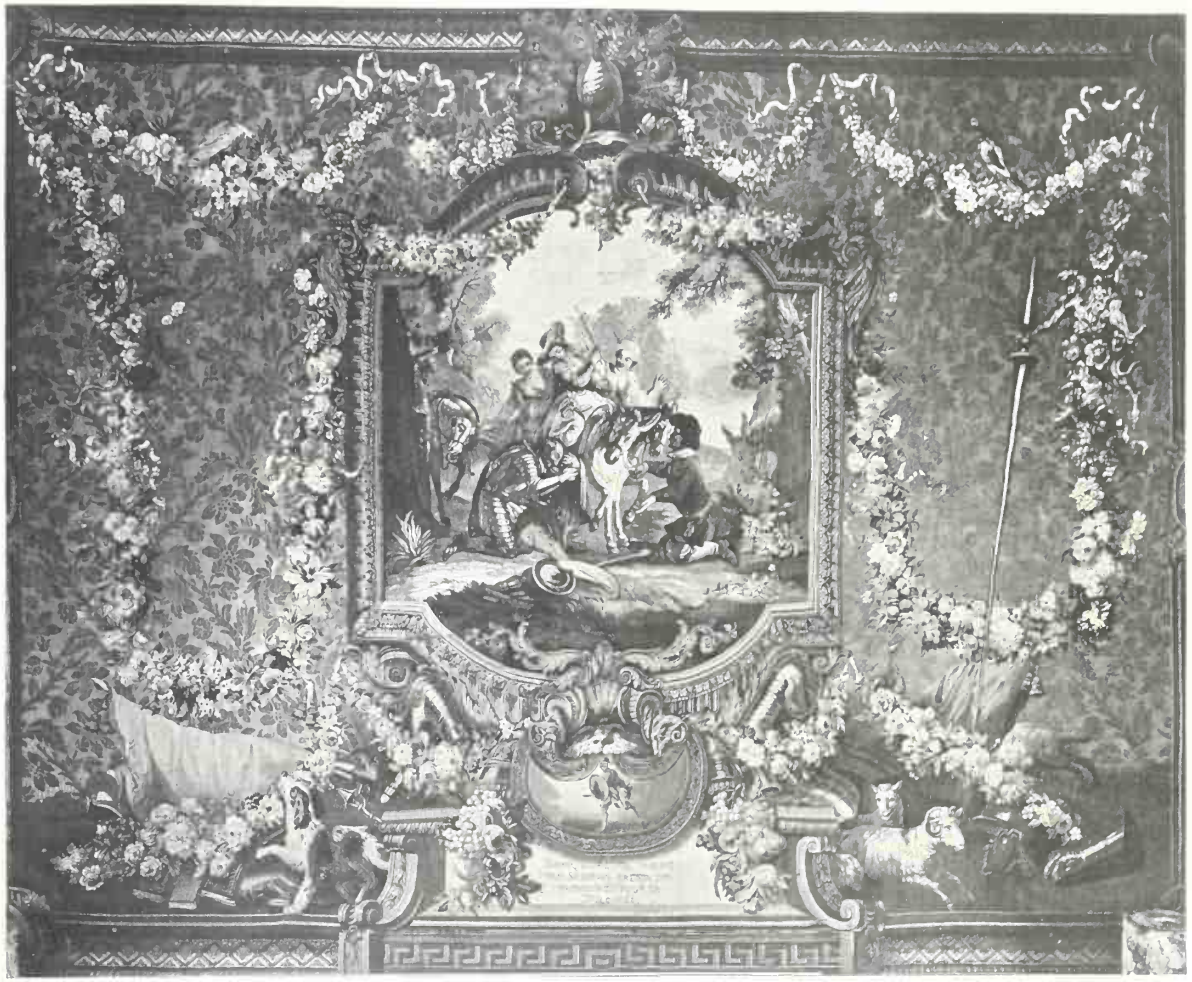


GOBELIN TAPESTRY. SANCHO PANZA'S COWARDICE

These hangings, "The adventures of Don Quixote," have always been accounted amongst the most successful productions of the Gobelin factory;* and of the weaver's art. Luckily it has been found possible to trace the history of these pieces. They were presented in 1770 by Louis XV. to Louis Phelypeaux, Conte de St. Florentin, Duc de la Vrillière, Minister of State to the King from about 1749 to 1775. This nobleman, of whom it is said "no minister perhaps signed a greater number of 'Lettres de Cachet,' and none was so hard upon the Protestants, against whom he continually obtained measures of cruelty," did not live long to enjoy these splendid marks of his sovereign's favour, for he died

* *Le Duc D'Antin avait commandé en 1723 pour son usage personnel une suite de Don Quichotte à Ch. Coypel: la tenture eut un tel succès que le roi l'acheta à son cousin en 1727. Cette résolution fut une bonne fortune pour les Gobelins qui montent aussitot cette suite distribuée non en 21 ou 23 sujets, mais en 28; elle resta presque en permanence jusqu'à la Révolution et fut répétée avec des alentours différents dont le plus important est de Lemoine le Cadet.*
La Manufacture Nationale de Gobelins. Par E. Gerspach.

in 1777. As he had no children, his property was left to his sister the Countess of Maurepas, and the Duke's splendid hotel in Paris, built in 1767, became subsequently the rendezvous of Talleyrand and his friends. The tapestries were, however, sold—it is not known to whom—and history remains silent as to their destination till they were purchased near Paris by Sir Frederick Trench for the fifth Duke of Rutland.



GOBELIN TAPESTRY DON QUIXOTE

Many of the pieces bear the signatures of Audran and Cozette, directors of the factory, with their respective dates, while in the corner of the larger hanging is a mailed hand—the arms of the Duc de la Vrillière.

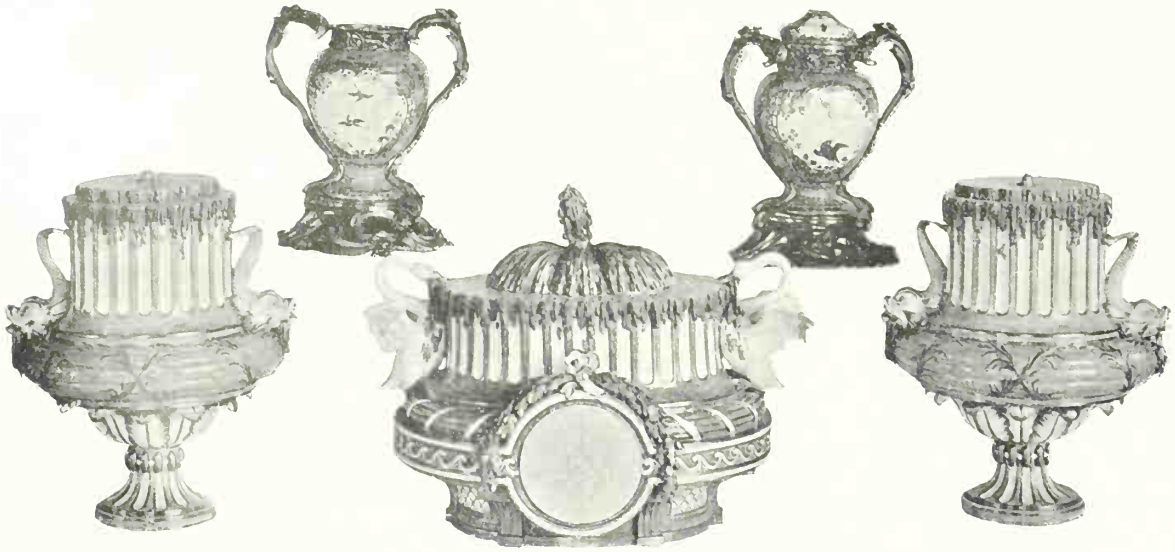
The transition from Louis XV. tapestry to Louis XVI. porcelain is a natural one, so it seems in accord with the fitness of things that we should turn from Don Quixote and his woes to the centre mantelpiece of the gallery, on which stands some very fine "Gros blue" Sèvres. Two beautiful vases (to the extreme right and left of the illustration) first attract our attention. Their moulded and gilt adornments of foliage, dolphins, and bubbling water are extremely fine (two vases exactly similar to this pair are in the Wallace collection, where they are described as "Vase fontaine à Dauphine"—early Louis Seize period). Hertford House does not, however, possess the beautiful centrepiece which goes with this fine "garniture de cheminée." The decoration of this production is much the same as that of the smaller vases, but swans are substituted for dolphins, and the base is decorated with medallions painted in *camaieu*, with subjects representing a battlefield, and a bunch of musical instruments.

Leaving the Regent's Gallery we now retrace our steps through the picture gallery. As most of the pictures here have been already described in preceding numbers of THE CONNOISSEUR, we will only stop to note the beautiful Gainsborough landscape, *Horses and Sheep by a Pond*, steeped in the lovely

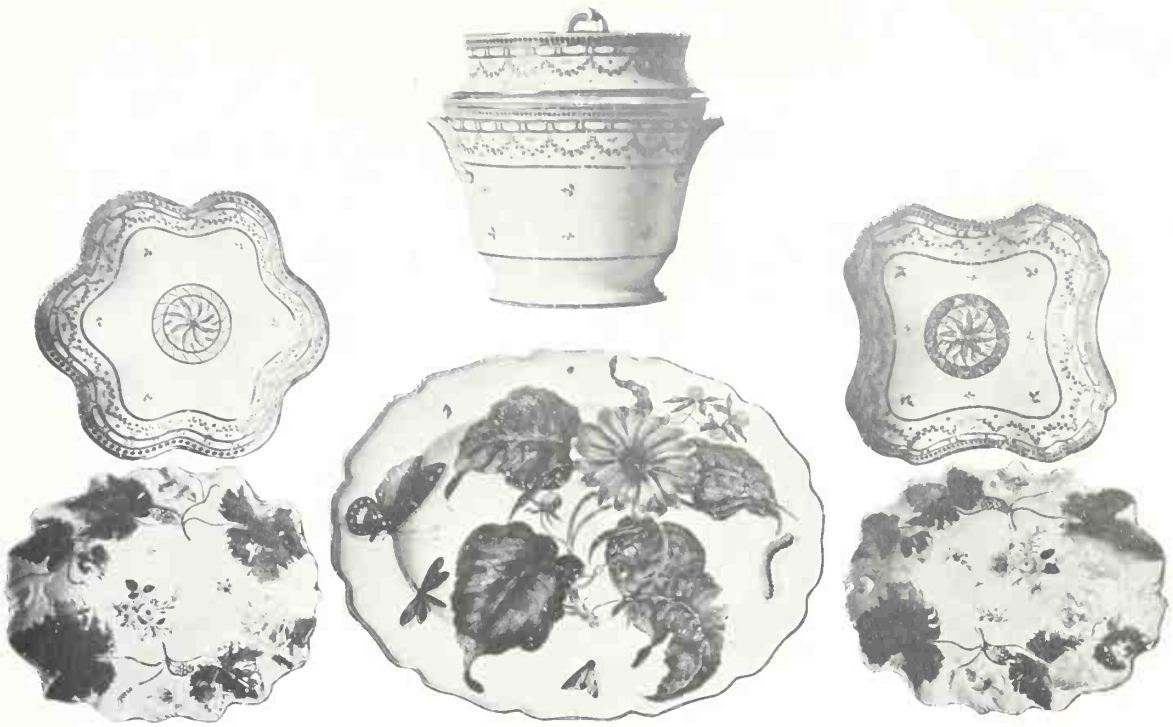
warm sunset glow that the artist so much loved; an interesting small Vandyck, painted on slate, entitled *Christ Crucified*, but in the writer's humble opinion more likely intended, from the expression of the face, for the "Penitent Thief," although a slight halo is seen around the head; and a very fine *Charles I.* by Bower. Turning to the left from the picture gallery we find ourselves opposite the "Elizabeth" Salon (so called from its having been built for the Duchess Elizabeth, wife of the fifth duke). The ceiling, painted by Matthew Wyatt in the curious fashion of the day, represents the Royal Family in somewhat scanty semi-classical garb, as various gods and goddesses, perhaps the most striking likeness being that of Frederick, Duke of York, who, in the character of Jove, is represented as sending Mercury down to earth in the person of Sir Frederick Trench (architect of the castle).

GOBELIN TAPESTRY DON QUIXOTE AND THE MARIONETTES

The decorations of this room (bought from a château belonging to Madame de Maintenon) are very good. The chief object of interest, however, is the fine and representative collection of miniatures arranged in panels on the walls. The majority of these fascinating "pictures in little" are family portraits, and on these space forbids me to dwell. I have, however, selected some of the



OLD SÈVRES GROS-BLEU VASES AND GARNITURE DE CHEMINÉE IN REGENT'S GALLERY



DUC D'ANGOULÊME SERVICE AT TOP OLD CHELSEA DISHES BELOW

OLD SÈVRES CHINA

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finest specimens for reproduction.

Perhaps two of the most historically interesting portraits are those of Sir Walter Raleigh and his eldest son. Sir Walter is represented with a grey beard; his expression is worn and sad. At the bottom of his miniature is a clever little vignette, depicting the attack upon Fayal, where Raleigh much distinguished himself. That of the son has a vignette representing the attack upon St. Tomè, where this gallant boy lost his life in his twenty-fourth year. A pathetic interest is attached to the beautiful miniature enamel case, bearing the entwined initials W. E. R. (Walter and Elizabeth Raleigh), a heart and other emblems showing that it was doubtless worn by Lady Raleigh as a souvenir of her husband and son.

PORTRAIT OF A LADY BY COSWAY

Other interesting miniatures of this date are those of Henry, Prince of Wales, and his brother Charles. Around the latter's portrait is a Latin inscription to this effect: "The most illustrious and most serene Charles, Prince of Wales—the greatest hope of Great Britain, in the fourteenth year of his age." On the curtain in the background are the George, the plume, crown, crescent, and stars. A small full-length figure

HORSES AND SHEEP BY A POND T. GAINSBOROUGH

of Sir Christopher Hatton, by Hilliard, is a fine example of that master's work. He is also represented by various other portraits—those of Henry Percy, eighth Earl of Northumberland, and Isabella, Countess of Rutland, being specially good.

Samuel Cooper, that Vandyck of miniaturists, has a beautiful portrait of Richard Wiseman, the companion of the young Prince Charles (Charles II.) in his wanderings in France, Holland and Belgium. At the Restoration the King appointed him his Sergeant Surgeon, and he rose to great fame in his profession.

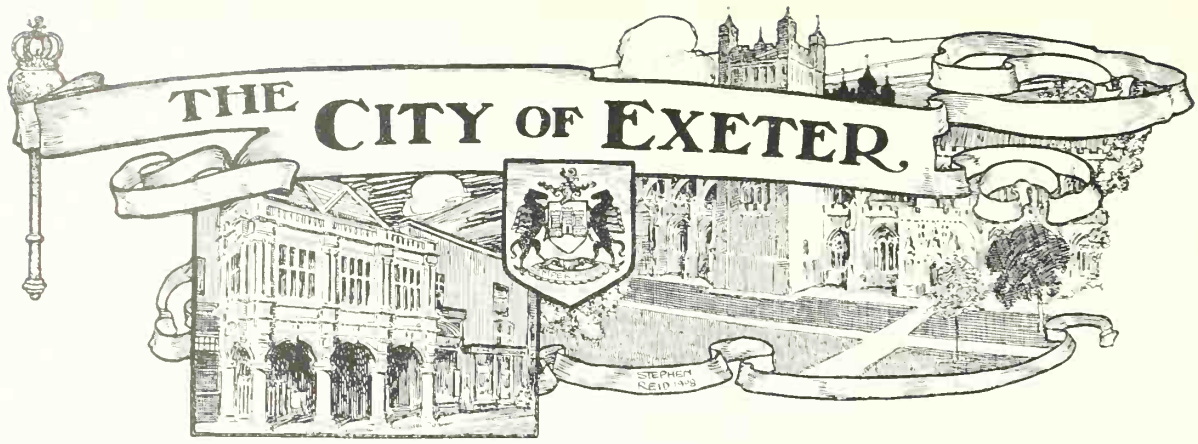
CORNER OF ELIZABETH SALON

The delightful green background adds an especial charm to this miniature. Among other fine portraits by Cooper is that of *Grace, Lady Manners*. This miniature recalls some Dutch picture by Van Eyck in the treatment of the somewhat severe costume and the quaint cap tied under the chin. Notwithstanding her rather stern expression, this lady was a true benefactress to the poor, and in an age when charity was not the vogue. She endowed a school in the town of Bakewell, which still flourishes and bears her name.

(*To be continued.*)

RACHEL, LADY RUSSELL BY S. COOPER

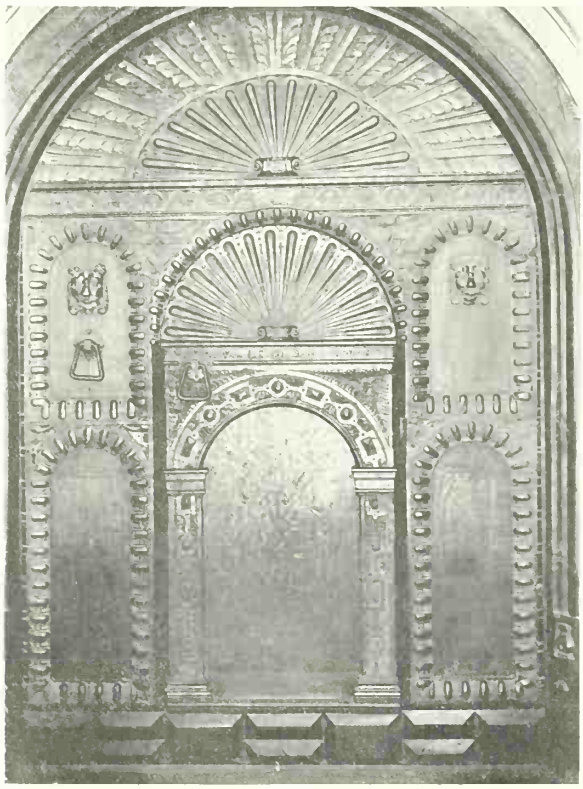
WILLIAM, LORD RUSSELL BY ASHFIELD



Part I. Written and Illustrated by Leonard Willoughby

REDOLENT with imperishable memories, famous from remotest time in history, once an outpost of the Romans, the last place of importance in which the Saxons held sway, the chief city of the West, Exeter is to-day one of the most venerable and interesting places in the British Isles. Apart from all this, it is a very beautiful city; for its position, the rich warm colouring of the soil, its nearness to the sea and moorland, and its wonderful old buildings and sylvan gardens, must indubitably appeal to everyone. To the antiquarian, the lover of history, and the connoisseur, Exeter, with the many interesting objects contained within its portals, has an endless fascination. So entirely are these objects linked with the city's past, that I feel it necessary to say a word on this subject before proceeding to give the details of the treasures which to-day are jealously guarded and properly revered by the Corporation.

The city of Exeter is to be congratulated sincerely on the fact that it possesses, without doubt, the best and most complete records of any city in the kingdom. It is due to this that its history can be set forth with such detail and accuracy. These documents prove that Exeter in remote days was known as Penhaltcaer. It was then a British settlement, long, long before the Roman occupation; and a place "walled and of the most reputation, worship, defence, and defensible of all these parts." Its position then was, as it is to-day, on the lowest ford of the Exe, where the salt estuary tides meet the river freshet. The advantages of this situation were obvious, both for the loading of merchandise and its safety from attack, while the city was also the centre of a rich agricultural district. Thus it was the Romans wisely made it an outpost of their empire.



OAK DOOR LEADING INTO GUILDHALL

In that excellent publication, *Exeter Illustrated*, Mr. H. Topley-Soper, the city's able librarian, tells us that "When the Empire tottered towards its fall, legions were needed nearer home, and the advanced screen of fighting men were recalled, leaving a legion here and there to ward the marches gained. Such a camp was this upon the hill above the river ford. 'Isc' (Celtic for water), the shaggy Britsh called the stream—whence the Roman 'Isca' and the Saxon 'Exe'—and from the two words 'Exe' and 'Castra' (the camp) came the modern name Exeter. The Romans called their road on which it stood the Icknield Way,

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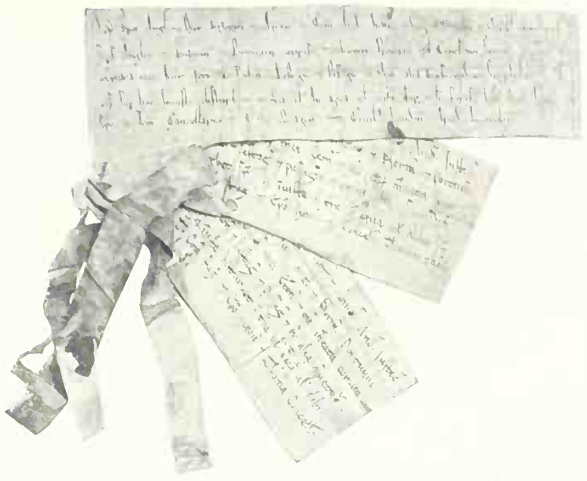
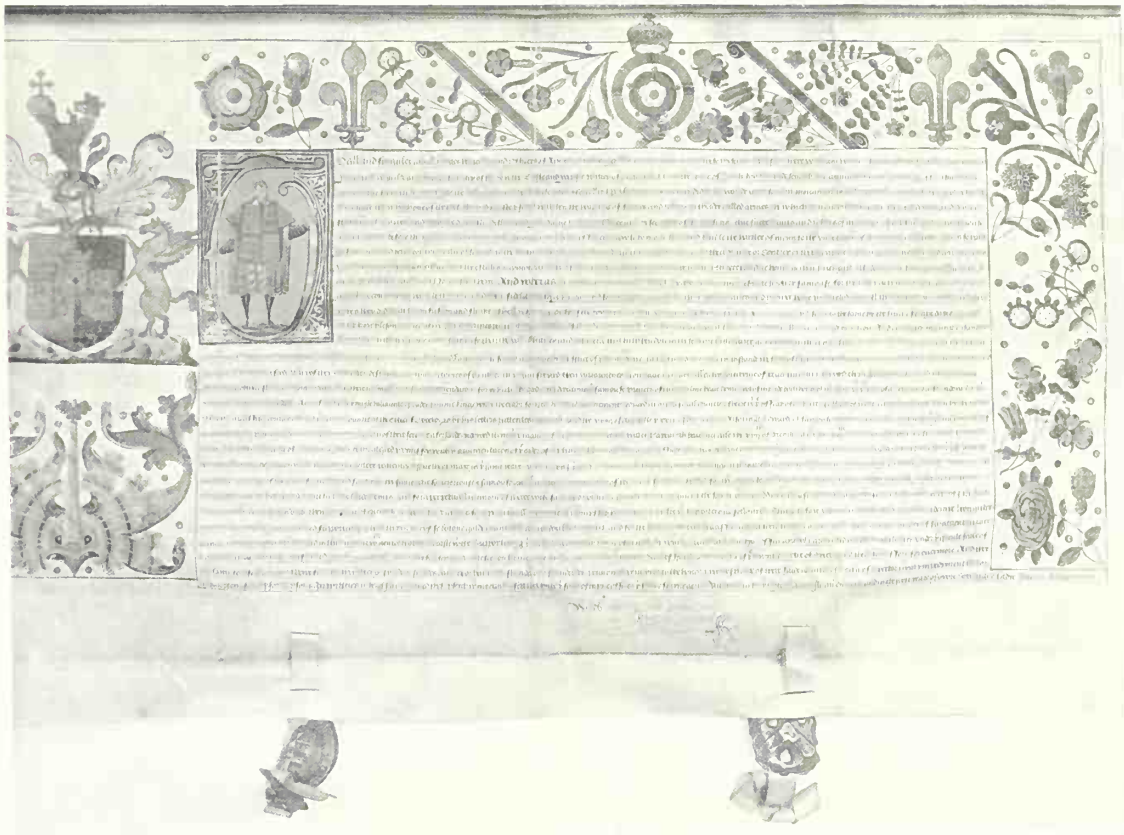
and on the hill-crest, where it stooped suddenly towards the river, built them a Forum and Prætorium—market place and cantonments for the soldiery. The occupying legion gave protection to the city, whilst forced British labour restored its walls and laid tesseræ in pavements at the conqueror's bidding. Then came recall. Attila and his Huns were at Rome's gate, striking at the Empire's very heart; and Isca of the Damnonians was left again to the children of the soil. The Roman influence departed, and in these our later days, a name, a few coins and broken shards, a yard or two of mosaic pavement, alone remain to speak of the Roman occupation."



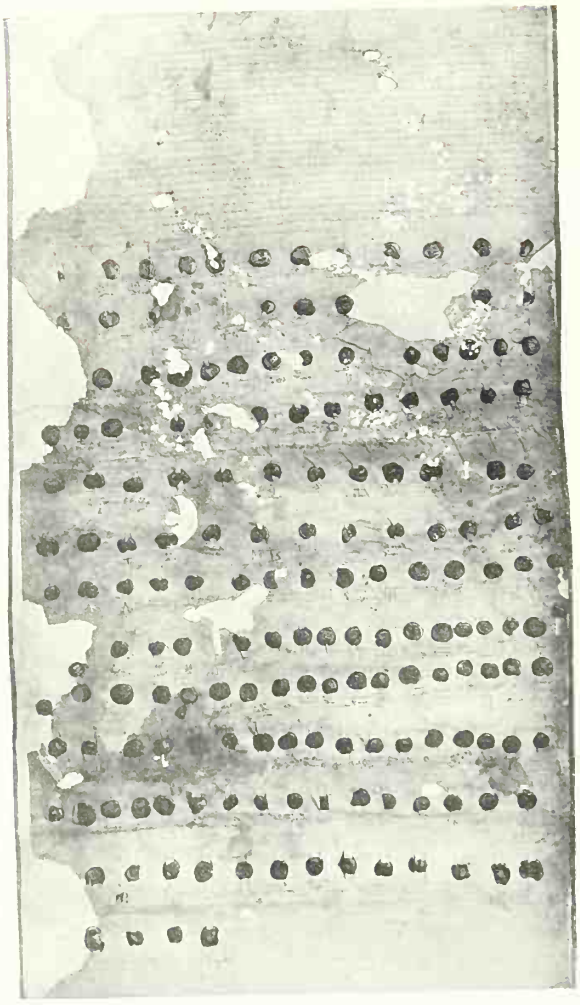
HENRY II.'S CHARTER ATTESTED BY THOMAS A BECKET

One of the most striking objects seen to-day when approaching Exeter from the south or west are the noble twin towers of the cathedral. These massive, frowning towers were built by Bishop Warewest, nephew of the Conqueror (1107-1136), who, having demolished the first church, built in Saxon days, replaced it by a nobler building, of which these towers yet remain. In appearance they suggest strongholds, so powerful and even threatening are they in design. It is quite possible indeed that they were intended to serve as means of defence, for Exeter at that time was anything but a peaceable place. When the Romans left, the British found to their cost that, though they had previously been tyrannised over, they had at the same time been well guarded. The Saxons were but poor protectors, and certainly great tyrants, and thus it was that the Danes found no difficulty in landing, and burning, ravishing and destroying all that came in their way. They burned



RATIFICATION OF ARMS TO CITY OF EXETER IN 1564

at Crediton and at St. Germans, high places in the new Christian See, and consequently it was that Exeter was deemed to be a "safe defence," the bishop being installed here in 1050. It was not, however, until the Conqueror had swept out Dane and Saxon, and his nephew, Warewest or —assome call it—Warelwast, was Bishop, that the present splendid edifice was commenced. This Norman cathedral occupied a century in building, and was completed in 1206. During the episcopate of Bishop Marshall the choir was lengthened and the Lady Chapel built, while Bishop Bruer (1224-1244) built the original Chapter House. Bishop Peter Quivil, consecrated 1280, removed the inner walls of the two towers, their lower portions then forming the north and south transepts. He also added the large windows, and altered the architectural features of the Lady Chapel to accord with the Decorated style. Bishop Grandisson (1327-1369) completed the nave and the original west end in the Decorated style. Bishop Brantyngham (1370-1394) added the exterior screen to the west end, and also the great east window. This wonderful screen is in the Perpendicular style, as is also the east window. For a description of this grand building, which is worthy indeed of inspection and study, the reader must be referred to the local guide book which is issued under the authority of the City Council. The late Canon Freeman was certainly right in saying that "the Church of Exeter forms a class by itself. . . . As far as details go, no building of its age shows the taste of that age in greater perfection." The rare Saxon manuscripts which are in the Chapter House Library are very valuable, especially the "Codex Exoniensis"—a miscellaneous collection of Anglo-Saxon poetry. It was given by Leofric when he transferred the See from Crediton in 1050, and is pronounced to be the work of the ninth century.



ARTICLES OF ASSOCIATION BY 160 MEN OF EXETER TO PROTECT THE PERSON OF QUEEN ELIZABETH AGAINST JESUITICAL PLOTS PRIVATE SEALS AND SIGNATURES ATTACHED

Turning again to the city's history, it is recorded that prior to the Conqueror's reign Exeter was besieged seven times. So securely had the Romans fortified the city, on the earthworks of which Athelstan afterwards built walls (925-954) of enormous strength, that the inhabitants were able to keep even the Conqueror waiting outside for eighteen days in 1068 while honourable terms of capitulation were discussed and obtained. Shortly after the Conqueror's occupation of the city he built a castle, which to this day

SEAL OF THE STATUTE MERCHANT, C. EDW. I.

MAYOR'S SEAL, 13TH CENTURY

CORPORATION SEAL, 1531

SEAL OF THE EXE BRIDGE ESTATE, C. 1251

GENERAL MONK, DUKE OF ALBEMARLE
BY SIR PETER LELY EXETER GUILDHALL

PRINCESS HENRIETTA, BY SIR PETER LELY
EXETER GUILDHALL

GEORGE II., BY HUDSON EXETER GUILDHALL

CORPORATION SEAL, *circa* 1170

is known as Rougemont. But little remains of this once famous building save a massive tower. This castle of the Red Mount (Rougemont), eighteen months after it was built was besieged by the West Saxons, while in Stephen's reign (1135-1154) it was again besieged, the King and citizens combining together to starve the rebellious Baldwin in his fortress. Some three hundred years later, in 1497, the Pretender, Perkin Warbeck, made a fierce attack on the city, and, burning the north gate, forced an entrance through the east gate, getting as far as Castle Street.

Sir Edward Courteney, Earl of Devon, however, drove him off with great slaughter, Warbeck's captured followers being eventually pardoned by Henry VII., who showed great clemency to these misguided people when they were brought before him, bareheaded and haltered, beseeching his pardon. Religious disturbances in the reign of Edward VI. were rife all over the country, owing to the Act whereby all private masses were abolished and images removed from churches. It was then the Book of Common Prayer was introduced. Thousands of Devonians and Cornish men, incited by the priests, invested the city and summoned the Mayor and Council to capitulate. Untold sufferings were experienced by the wretched inhabitants during the thirty-six days the siege lasted, until they were relieved by the Royal army under Lords Grey and Russell. In the Grand Rebellion, Exeter capitulated to the nephew of Charles I., Prince Maurice (1643), when the city, which hitherto was supposed to have Parliamentarian tendencies, was found really to be so loyal to the King that he readily entrusted the Queen to the protection of its citizens. But in 1646 Sir Thomas Fairfax, appearing before the city, summoned the governor, Sir John Berkeley, to surrender. Resistance was useless; but Sir John was able to march out of the city with all the honours of war.

CORPORATION SEAL, 1572

William of Orange, forty two years later, landed at Brixham, and entered Exeter by its west gate. Coming as a deliverer, his presence in Exeter was welcomed as a Royal visit rather than a surrender of the city. To summarise the Royal visits which have been paid to Exeter, in addition to the Conqueror's forced entry, Harold's mother, Gytha, obtained temporary refuge in the castle, and escaped by the water gate as the Conqueror entered the city. King John came here three times—in 1201, 1204, and 1207. Edward II. and Eleanor of Castile came in 1285, and held a parliament. Henry VI. made a state entry in 1452, when the Mayor and Council met him at Honiton Clist. Edward IV., whilst pursuing the Earls of Clarence and Warwick, who effected their escape by a hurried embarkation at Dartmouth, visited Exeter in 1470, when he presented to the city his sword, the blade of which is double-edged. Richard III. also stayed here in 1483. In Shakespeare's *Richard III.* he alludes to this visit as: "Richmond! When last I was at Exeter the Mayor, in courtesy, showed me the castle, and called it *Rougemont*, at which name I started, because a bard of Ireland told me once I should not live long after I saw *Richmond*." Henry VII.

CHARLES I. SEAL ON DOCUMENT OF 1627

visited the city in 1497, when he rewarded the mayor and citizens by presenting them with his sword and cap. Catherine of Arragon stayed at the deanery when on her way, in 1501, to Henry VII.'s court.

In 1644 Charles I.'s Queen arrived, having pathetically parted for the last time with her unhappy husband. She kept her court at Bedford House, and it was here that her daughter Henrietta was born and baptised in the Cathedral. She left on July 14th for Falmouth, to embark for France on her way to the court of Louis XIV. Before the end of the month, Charles, in hot pursuit of the Earl of Essex, reached Exeter, and there for the first time saw his infant daughter. Once again, on September 17th, 1645, on his return from Cornwall, he stayed at Exeter, at Bedford House. Charles II., in 1671, passed through the city, and was gracious enough to accept £500 "as a testimony of the city's loyalty and gratitude at his restoration." The last sovereign to stay at Exeter was "Farmer" George (III.), who remained at the deanery, and was then greatly impressed not only with the beauty of the fine old city, its gardens and buildings, but also with the intense loyalty of this ancient "city of many waters."

JOHN HOKER, FIRST CITY CHAMBERLAIN, DIED 1601

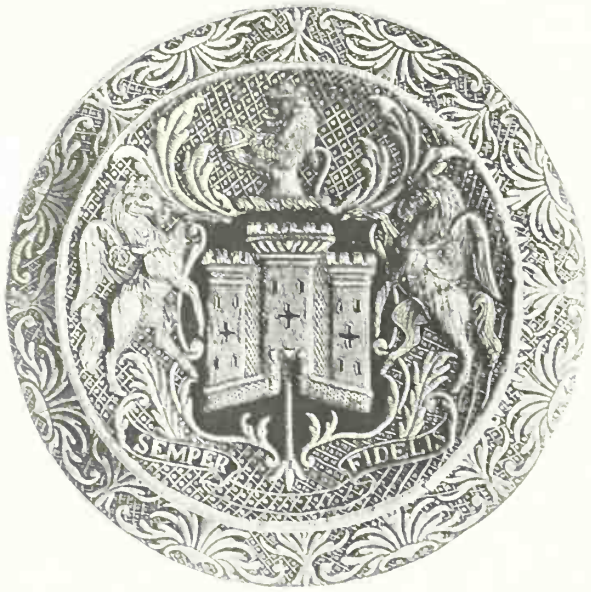
The records of Exeter are very voluminous from the earliest times, and have been compiled and kept in a perfect manner. The result is that there is an unbroken series of muniments extending from the reign of Edward I. The value of these from an historical point of view is great, as they show vividly the ancient history of the people, their manners, lives, actions, and even thoughts, thus casting a strong light upon the inner life of the people generally. The documents give ample evidence of the history of a State, of its kings, its rulers, its battles and great events, and also the state of the people, their everyday life existence in ages past, and the changes of civilisation from age to age. These records refer to the bye-laws, rules and regulations of the city; the incorporations and guilds of trades; the continual disputes and endless recriminations between the citizens and the clergy. The Mayor's Court Rolls contain documents, deeds and wills, and are to the city what the records of the various Courts of Law are to the kingdom. The Provost Court Rolls are of a similar description, while the Rolls of the Mayor's Tourn give an insight into the lives and the customs of the people. The Receiver's Accounts are very complete, and show the ancient customs of the city in all their changes. They refer, for instance, to expenditure for saffron buns, and apples or pears, and wine on the day of the Mayor's election. They note the nature of the presents of delicacies made to great nobles by the city when they stayed there. That in 1463 the Duchess of Exeter was presented with three gallons of red and white wine, at 8d. a gallon; a gallon of Tyre, at 16d.; a salmon, 3s. 4d.; eels, 2s.; crabbys, 16d.; and also "bunnys" for the same lady, and wine and "saffryn" for making the buns, 17d. Here, too, is shown the custom of the Mayor and his fellows to go yearly to the Cathedral to hear a sermon, and how they paid a man to carry a form for them to sit upon. Also how the city kept its minstrels, or waits; that the bell of the Guildhall (still there) was bought in 1464 for 33s. 4d. There are entries for "le bole-betyng," which cost 8d., and for bear-baiting. The account for 1466 shows the expenses of rebuilding the Guildhall. The year 1470-1 (Edward IV.), the year of the restoration of Henry VI. by the famous "King-Maker," shows entries of a gallon of Malmsey wine being supplied to Clarence; two gallons of wine to Lord Hugh Courtenay, when the king's letter was sent to raise armed men against Warwick; expenses for men watching the city walls and gates, the cost of gunpowder, "gunstonys," and the expenses of fixing the heads of decapitated men on the gates of the city.

Then, too, there is the most complete collection of

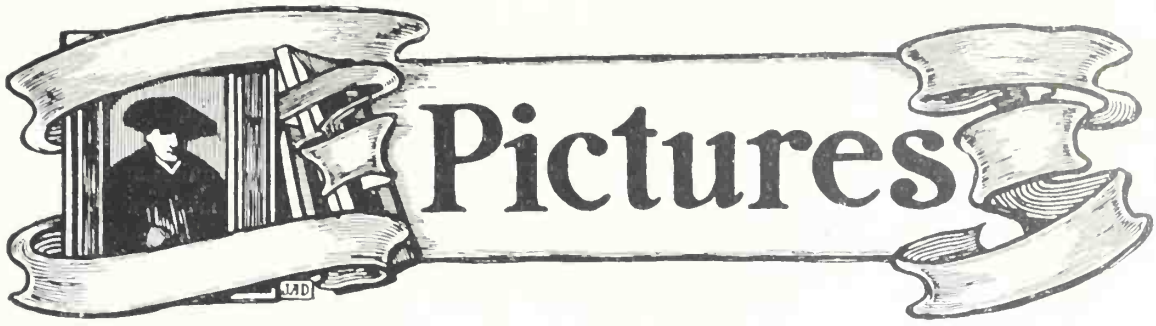
letters of royal personages, which are naturally very interesting. Hoker's *Manuscript History* and his *Commonplace Note Book*—the latter never having been printed—contain interesting matter, amongst other things, "The Life of Bishop Miles Coverdale," drawn from his personal knowledge; also "The Preachings of Latimer," from his father, who entertained the prelate. Hoker was the First Chamberlain of Exeter, and appears to have been the first person who appreciated the value of the records of the city. The inventories of the plate and goods of the churches in the time of Edward VI. are unique, while the ancient charters of the city and the large collection of deeds are most valuable: to many are attached fine specimens of old seals.

CAP OF MAINTENANCE GIVEN BY HENRY VII., 1497, FOR THE CITY'S SUCCESSFUL RESISTANCE TO THE SIEGE BY PERKIN WARBECK
OUTER COVERING MADE IN JAMES I.'S REIGN

Mr. Stuart Moore, F.S.A., in his very interesting "Introduction" to his *Calendar of the Records and Muniments belonging to the Corporation of the City of Exeter*, relates an interesting experience in connection with his long, arduous and most successful labours in compiling the Calendar: "I had nearly, as I conceived, completed my task in the Record Room, when a remark of one of the sergeants-at-mace led me to believe that other records than those I had arranged existed in the old Receiver's office at the top of the Guildhall. I procured the key of the room, and there I discovered an enormous bulk of records piled up in hopeless confusion, covered with filth, decaying with damp, and eaten up with vermin. On a close search I found that the loft under the roof, which was lighted here and there by cracks and breaks in the tiles, was full of papers too; and reaching down two or three of these to discover their nature, I found one to be a sign-manual of King Charles I., granting a pardon to the city, and the other a sign-manual of Queen Mary!" Verily, some of our interesting forebears were sadly unmindful of the value of records, for I find similar instances in various cities and towns of the most complete indifference to what became of documents—even of the greatest value—so long as they could conveniently be put away anywhere out of sight. It is, however, a consolation to find that from time to time these long-lost-sight-of records are being brought gradually to light and restored; and now that a different spirit of respect for these invaluable documents has latterly grown, it is pleasant to know that henceforth they will be kept in security, free from decay, where they can be seen and studied by all who take an interest in the nation's wonderful history. (*To be continued.*)



CROWN AND BRIM OF CAP OF MAINTENANCE



The Belmount Hall Portrait of Shakespeare

By M. H. Spielmann, F.S.A.

On the 7th of February, 1896, Mr. W. Boister, describing himself as "Restorer for the Berlin Gallery," and writing from 6, Stafford Street, Bedminster, Bristol, to the authorities at the British Museum, informed them that he had in his keeping, for the purpose of restoration, a portrait of Shakespeare measuring 34 in. by 26 in. [the true measurement of the canvas is 26 in. by 22 in.], which was in such a deplorable condition that he had the greatest difficulty in saving it. The artist, he said, was unknown. The picture he described as representing Shakespeare at about twenty-five or thirty years of age, prematurely bald, holding in his right hand a pen in the act of writing, and in the other a sprig of mulberry in fruit. "The painting is in a frame of mulberry wood, and on the back are two much stained inscriptions, which the chief of the Bristol Public Library declares are in David Garrick's handwriting." This letter was duly handed on to the National Portrait Gallery; but no steps were taken to acquire the picture. About the ownership of the painting nothing was said, but as will presently appear, the full story of the portrait, as far as it can be known, I have since pieced together.

The transcription of the inscription as given by Boister, evidently deciphered with great care (as I can myself testify), is of importance, as during the years which have elapsed the writing, even at that time much obliterated by grease stains, dirt, and natural fading, in all probability artificially encouraged, has still further disappeared. These slips, which are nailed side by side to the back of the frame, are nine lines deep, and run as follows:—

[No. 1.] "Altho' it cannot be denied that this Picture hath suffered by bad Cleaning and worse Mending, yet as a Resemblance remains unimpaired it must be considered a Treasure as a Memorandum of the Physiognomy of him whose Melody every Son of . . . without Rival. It came into my Hands as a Present from Mr. Webster of Stratford (at the Time of my Jubilee there) who bought it at a Sale of a rich old Farmer in whose Garrett it had remained Time out of Mind: on becoming possessed of it It occurred to Me that I would not do more Honor to so valuable a Relic than by having it enshrined in a Frame formed out of the Ruins of the Mulberry Tree planted by our Bard Part of which remained in the Garden belonging to the House once occupied by him—— This I was fortunate enough to procure (I say fortunate, for in less than a month afterwards the Premises were brought to the Hammer and the remaining Portion of the Tree sold to a Tonbridgewells Toyman. I immediately put it into the hands of a Carver but not Gilder for who would consent to disguise even with the most precious of Metals what I must be permitted to style a Jewel, a Jewel inestimable, a Remnant of a Plant once fostered by the Hands of the immortal William Shakespeare.

D. G."

[No. 2.] "An . . . and how much she . . . by . . . Shakespeare as . . . beforementioned Tree was, this Picture bears Evidence to the Truth . . . carried . . . of composing Verses in Honour of it . . . the principal Cause of the strong Hold it had on his Affection is found in the fragment of Verse on the Wall viz that the Plant had been the Gift of Anne Hathaway. . . . These Rhymes were previous to the Cleaning legible enough thus "from R . . . nectar and Ambrosial . . . love had been delicious Mulberry ah doubly dear to love . . . and . . . tended by faithful love and . . . dear to true love's Palate ever be thy ensanguined . . . twice delicious Mulberry . . . Anne's Gift be doubly dear to her true love W. Shakespeare.

The allusion to the poetic story of Pyramus and Thisbe this seems to have . . . as he appears about to enlarge upon it on the Scrap

of paper before him Precious Memorial of a constant flame . . . of Pyramus and Th . . . and quite to . . . Mulberry Be newly clypt the tender lover's Tree . . ."

I may say at once, in order not to leave the reader in doubt, that I believe the whole of this inscription to be entirely unacceptable, being of the exact style and flavour of the verses, the wording, the spelling, and the more or less ingenious assumptions that characterise the literary additions to the notorious Zincke's fabrications. That this inscription was attested by so reputable a scholar as Jonathan Taylor, chief librarian at Bristol, as it apparently was, seems to me an extraordinary circumstance. Taylor had the reputation of being a learned antiquary whose opinion was respected, and who himself is still spoken of with esteem. From my own examination of David Garrick's undoubted manuscript, I do not for a moment believe this to be from his hand — the "D. G." is not unlike, but quite apart from the fact that he did not spell Shakespeare's name, as here, with the final "e," the style of caligraphy belongs to an earlier period. Garrick's was much more modern and fluent in character; while as to the "turgid style" of the text, as it has been described, there is much more affinity between it and the pseudo-Elizabethan and Jacobean inscriptions found on Zincke's forgeries (composed mainly, as I have before stated, by the pen of Green), and even in "Sam" Ireland's spurious papers, than with the known writings of the fluent Garrick. "It was my intention," wrote the Rev. A. E. Isaacs (of 11, Gr. Bedford G^e, Bath), "to send the inscription to the

THE BELMOUNT HALL PORTRAIT OF SHAKESPEARE
IN THE POSSESSION OF J. M. P. MUIRHEAD, ESQ.

librarian of the Bodleian, and to ask him to put it into the hands of a Shakespearean scholar for elucidation: Garrick lived at Bath." Had he carried out his intention I have little doubt what the verdict would have been. I would draw attention to the fact that "honour" is spelt differently in different places, and that for a few lines the writer has forgotten to put capital letters to all the nouns. As to the Garrick ownership, it may be added that there is no mention of it by his biographer, and, furthermore, that there is no trace of the picture—which he is represented as having regarded as so peerless a treasure—in the sale catalogue of the actor's effects, which were disposed of at Christie's on Mrs. Garrick's death, June 23rd, 1823.

Boister, while he was still at Bristol, but had removed to Essex Street, Bedminster, was a photographer by profession, and did a little picture cleaning when he could get it to do. Ultimately things went ill with him; he got into financial difficulties, and retired to the workhouse, where he came to a desperately sudden end. He had no authority from the owner of the portrait to communicate with the British Museum, and my inquiries as to the picture and his connection with it were met with the most perfect reticence on the part of those of his friends and associates with whom I have sought to communicate.

The picture, which is on panel, and is poor in handling, represents an effeminate-looking man, bald as portraits of Shakespeare must necessarily be for easy acceptance, with fairly arched eyebrows, steady gazing brown eyes, and what has been described as a Grecian nose, with a moustache something like that in the Chandos portrait, a small lip-beard like that in the Droeshout print, a collar something like that in the Chandos, with cords and tassels like those in certain freely rendered engravings of the last-named portrait, and cuffs, quill, and sheet of paper like those in the Stratford monumental bust. Thus a "little of everything" is here, such as we expect and do not fail to find in several portrait-fakes of the poet; nevertheless, the picture has had great attractions for several persons, who witnessed with a bitter pang its transportation to South Africa in 1904.

The history of the picture does not go very far back—only as far as the many alleged portraits of Shakespeare which are identified with the well-known picture cleaner Edward Holder, who was at work in the first quarter of the nineteenth century, both by himself and with his occasional associate and employé, the enterprising Zincke. It seems to have come to light about the year 1840. It was for many years in the collection of the Rev. John William Whittaker, D.D., of Belmount Hall, Outgate, near Ambleside, in Westmoreland. Dr. Whittaker was vicar of Blackburn (of which he was the historian) and Senior Wrangler, as well as sometime Domestic Chaplain to the Archbishop of Canterbury. He was also at one time vicar of Whalley, and it was he who is mentioned in the biographies of Turner as having had the famous quarrel with the artist.

In the first half of the past century he was said to be a well-known patron of art; but how the picture came into his possession from so public a source as David Garrick there is no attempt to explain. It has been vaguely said to have belonged at one time to a Stratford family. Belmount devolved upon his eldest son, Mr. William Whittaker, who, after his marriage, went to America, and for an indefinite period let his property, which came into the occupation of an American family named Owen.* Dr. Whittaker possessed an important library and a collection of pictures which were sold by his son about the year 1870, among them a portrait of Queen Mary Stuart, which, knocked down for £8, was afterwards recognised as a work of some value and possible authenticity. The Shakespeare did not sell. In the nineties the picture was taken to Bath, and placed in the care of the Rev. Edmund J. Wemyss Whittaker, of 14, Widcombe Crescent, Bath; it remained in his hands until 1902, when it was returned to Belmount. It was at the time it was in his keeping that Mr. Whittaker entrusted the picture to Boister to be cleaned and repaired, but he was in ignorance of Boister's overtures to the British Museum. In 1904 the picture was presented to Mr. Whittaker's niece, Mrs. Muirhead, wife of Mr. J. M. P. Muirhead, accountant, of Cape Town, who exhibited it publicly there, and who is said to estimate its value at a considerable sum. Miss Owen, of Belmount, desired to purchase it for presentation to the Shakespeare Memorial; but not unnaturally the new owner preferred to retain possession of it.

An artist who examined the picture in South Africa—Mr. A. J. Warne Browne—informs me that in his opinion the portrait has the appearance of ante-dating Garrick's possession by a half century; but at the time he examined it he was not on his guard against Zincke's accomplishments, whereby an

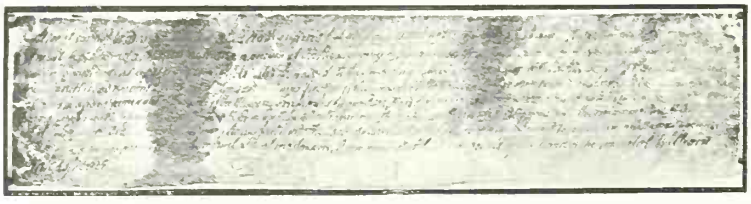
* Some of the facts and details of this picture are recounted in an eight page pamphlet issued in South Africa, entitled, *Some Account of a Hitherto Unknown Portrait of William Shakespeare Bearing an Inscription by David Garrick*, and contain sections on "Some Account, etc.," "The Known History of the Picture," "Description of the Picture," "Notes," and "Inscription written by David Garrick on the Back of the Picture"; but this transcript is somewhat defective for the reason already given.

old picture could be transmogrified without losing its appearance of age, and a new one could be turned into an antique in the course of a few hours. Moreover, in my opinion, the inscription betrays itself. The mulberry sprig is the true characteristic Zinckian touch, and the happy discovery, as alleged, of Shakespeare's hitherto unknown love verses to Anne Hathaway, miraculously confirmatory of the picture as it is, is Zincke's very own inspiration. This fabricator was always disposed to be very liberal in the amount of contributory and inter-confirmatory evidence he presented with the pictures which he sold to unscrupulous dealers and others for small sums, such as £4 or £5, never hesitating when he thought it desirable to enrich them with verses usually attributed to Ben Jonson, and when need be to clinch the matter, as he thought, with some sort of documentary text. In this case he gives us scraps of what seem to be some sorry verses artfully blotted and faded "to taste"—verses which it has been suggested once appeared on the sheet of paper in the picture under Shakespeare's hand, but of which no vestige remains, or for that matter, so far as the photograph betrays or recollection can recall, seems ever to have existed there. On the contrary, "D. G." specifically declares that they were painted on the wall, and even in the photograph we can detect what appears to have been letters in the upper right-hand corner of the picture, just where we may expect to find them in Zincke's productions. Another suspicious element lies in the statement in the inscription relative to the picture having remained "time out of mind" in a farmer's garret. The number of Shakespeare portraits which are claimed to have been recovered from old farmhouses and old inns in which they had been lying *perdus*, generally in garrets, is considerable: and as these in almost every case are now accepted as deliberate fakes, or, being fairly honest in themselves, provided with a conveniently specious history, the writer of the inscription has done his cause little good by introducing the too familiar touch.

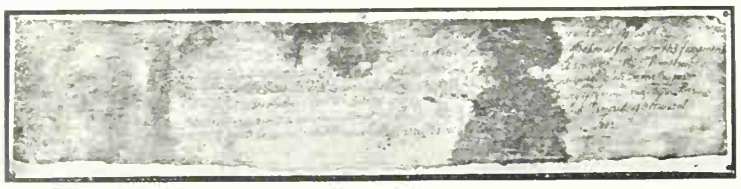
Furthermore, we may recognise in the two slips of paper a device of Zincke's used more than once, as in the Thane portrait and in Zincke's masterpiece —the portrait signed "Paynted by me R. Byrbage," accompanied by small illustrations, elaborate verses, and Greek quotation all complete.

There appears, therefore, to be no option but to relegate this elaborate production to the category of Shakespeare fabrications.

* Since the foregoing was written I have received a very obliging letter from Mr. Muirhead, giving me all the information within his knowledge, and expressing his consent to my making the facts known and to expressing my opinion on his picture. It distresses me not a little that I am forced to take the view I have here set forth of the interesting problem, and of seeming to offer such a poor return for his charming courtesy. But these enquiries into the genuineness and intrinsic value of the portraits of Shakespeare I have been dealing with admit of no compounding with what I take to be the facts, and I have every hope that Mr. Muirhead, who has written in so amiable and kindly a spirit, will not take in ill part my final judgment, based as it is on all the facts of the case.



LEFT HALF OF BELMOUNT HALL SHAKESPEARE INSCRIPTION



RIGHT HALF OF BELMOUNT HALL SHAKESPEARE INSCRIPTION

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MRS. RAIKES
By John Russell, R.A.
From a Pastel in the possession of Charles Weatherall, Esq.

The Years of Walnut Part III. By Haldane Macfall

ORANGE-STUART WALNUT (1689 TO 1702).

WILLIAM THE THIRD and Mary, seated upon the English throne, kept the handsome surroundings of the Stuart Court—the taste for elaborate decorations (materials, embroideries, lacquers, and the like) making up for the sedateness of the new drift in the actual forms of the Orange-Stuart furniture towards greater simplicity and purity of design. Hampton Court Palace and Kensington Palace hold ghostly memories of William and Mary's days.

Yet, with the coming of Dutch William to rule over us, a marked change came over English furniture. Strange to say, that change was largely due to Spanish influence—strange, that is to say, considering that a Dutchman had come to the crown, unless we recall the fact, difficult to realise and liable to be forgotten, of the close Dutch relation to Spain at this time. For, we must remember that Spain was not as now confined to the land south of the Pyrenees: but she held a large slice of country between Holland and France; and this Flanders or Spanish Low Countries was the cockpit wherein with varying tides of victory and defeat and conquest and loss and re-takings, the Grand Monarque of France and the Dutch and the Spanish fought for supremacy. The influence of Spain upon Holland was prodigious; the Dutch took more than a little from the Flemish arts and crafts of their neighbour Spain, and, with all their wonted artistry and cunning of brain and skill of hand, wove that Spanish design into their own art, broadened that art, and out of the complex thing created a wider craftsmanship in their national achievement.

Now, the Flemish scrolled leg of the chairs of Stuart walnut we have seen to consist of graceful curves; and its foot, known as the "Flemish foot," was but a graceful prolonging curve to that curving leg, ending in a curl. On the other hand, the Spanish and Portuguese chairs, though in some ways akin to the Flemish, were of a markedly different type. The back was of leather, stretched right across the uprights to which it was fastened by large brass-headed nails. The legs ended in a hoof-like foot which is unmistakeable once it is pointed out. The front stretcher of the Spanish chair was a somewhat simple upward curve, ending in little curls where it was set into the front legs. The front stretcher and upper parts of the legs in the Portuguese chair were smooth and bulbous—a bulbousness that at times developed into a "cupped turning" and a "spinning-top turning," both of which were to be very distinctive of the legs of the furniture of the Orange-Stuart years. It so chanced also that at this same time the French Court, the dominant influence throughout Europe under Louis the Fourteenth, was affecting Italian designs under the impression that, in the doing, it was catching the spirit of imperial Rome. There

I.—*Portuguese Chair, showing Spanish back, and Spanish stretcher, but without the Spanish foot*

IIa.—*Showing Flemish back under Spanish influence, Portuguese bulbous stretcher, and Spanish foot*

IIb.—*Showing Spanish back, with Flemish stretcher, and scrolled Flemish legs*

IIc.—*Showing Spanish back, Spanish stretcher "spinning-top" turning of legs, and "Spanish" foot*

ORANGE-STUART CHAIRS, 1690-1700 (BY KIND PERMISSION OF HORATIO FENNER, ESQ.)

was, by consequence, in upholstered furniture, a strong Dutch inclination towards the use of the Italian legs and serpentine stretchers, as being "in the fashion."

These three styles, then, the Dutch took and wove into their design, grafting the Spanish and Italian upon their own. And it was just exactly at the moment when the Dutch craftsmen were engaged on this combination of their old Flemish with the new Spanish (through Flanders) and of the Italian (through France), that Dutch William came to rule over us. Upon his coming, he naturally brought his Dutch fashions with him. And the English craftsmen as naturally turned themselves to adapting the new style to the English home. For this reason the late Stuart styles of James the Second at once took on the new additions; and everywhere the newer Dutch styles made themselves felt in a manner that seems almost revolutionary, but is really easily accounted for.

With the coming of Dutch William to us, then, we get these combined Dutch and Spanish styles, with some Italian, bringing to the English chair certain new forms:—

(1) The "Spanish foot."

(2) The "Portuguese bulbous leg and stretcher"—this leg leading to the cupped turning and "spinning-top turning," the leg tapering downwards to the foot.

(3) The "Spanish back."

(4) The "Spanish stretcher."

(5) The "Italian smooth serpentine stretcher."

(6) The "cabriole leg."

(7) The "recessed stretcher."

(8) The "hoop-back cresting" and "splat."

First, the "Spanish foot." This remarkable foot came in at once with William and Mary in 1690. As the Dutch adapted it, it soon became influenced by them, and somewhat changed as to certain details by being scrolled in the Flemish manner; but, even so, it is very marked in its characteristics. In the

IIIa.—Orange-Stuart Chair, with Flemish back under Spanish influence, Spanish stretcher, and Spanish foot

IIIb.—Orange-Stuart Chair, showing Flemish back under Spanish influence, bulbous Portuguese stretcher and legs, and Spanish foot

IIIc.—Orange-Stuart Chair, showing Spanish back, bulbous Portuguese stretcher, and Spanish foot (By kind permission of Horatio Fenner, Esq.)

typical Spanish chair, where the leg is squared, more or less, to take the ends of the stretcher, we find a foot which suggests a rude hoof or paw. This hoof, even when transmuted by the Dutch into a gracefully curved scroll, is of a character quite apart from the Flemish scrolled leg with which we are familiar in the Stuart chair. If the Orange-Stuart chairs be carefully examined, the "Spanish foot" will easily be recognised.

Secondly, the "bulbous Portuguese stretcher and legs." These rapidly became greatly in fashion in the Orange-Stuart years. I have given several chairs that show this smooth Orange-Stuart bulbinous; it was to have a most remarkable development in smoothening the legs and stretchers of the smooth-surfaced walnut furniture of Queen Anne's years that followed. And it soon created in the Orange-Stuart years themselves the legs with the well-known "spinning-top" turning and the "cupped" turning—these legs tapering towards the feet.

Thirdly, the "Spanish back." The Spanish or Portuguese back makes a curious difference in the whole appearance of the caned chair from about the year 1690, which is not seen in chairs of the years before William and Mary. It will be noticed in the Spanish or Portuguese chairs that the back, instead of being a framed space held between the two outer uprights, is a leather stretching right across the uprights. We find the Dutch chair of William and Mary's day showing this tendency, its caning being right across from upright to upright, as may be seen in the remarkably fine example belonging to Mr. Horatio Fenner, where we also see the Spanish foot and the bulbous Portuguese legs and stretchers.

Fourthly, the "Spanish front-stretcher." This will be noticed to have a simple upward curve, with curls at the ends where they meet the leg. This Spanish stretcher had made its appearance towards the end of James the Second's short reign, unless we come to the conclusion that such so-called James the Second chairs as have it belong to the early years of William and Mary, which I strongly suspect, though it be difficult to prove.

Fifthly, the "smooth serpentine stretcher," or, as it is often called, the William and Mary stretcher. The tall-backed "French dining-room chair" that we have

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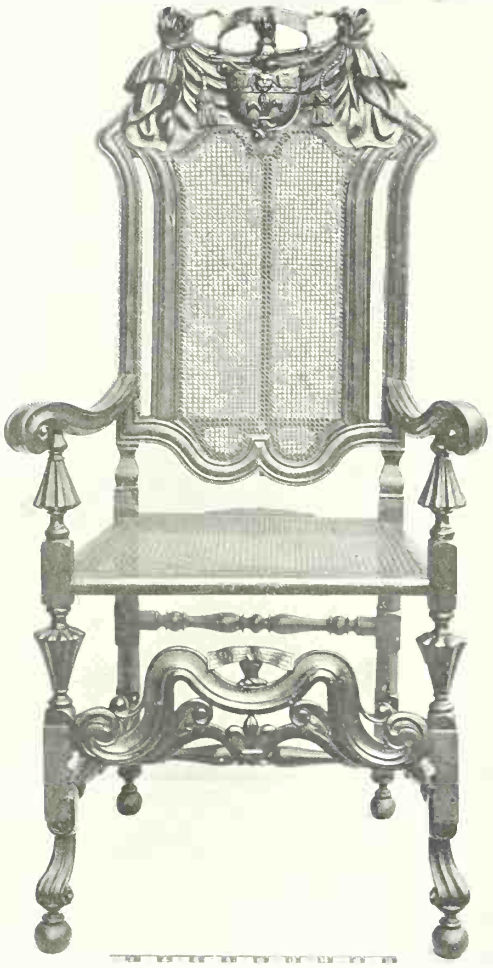
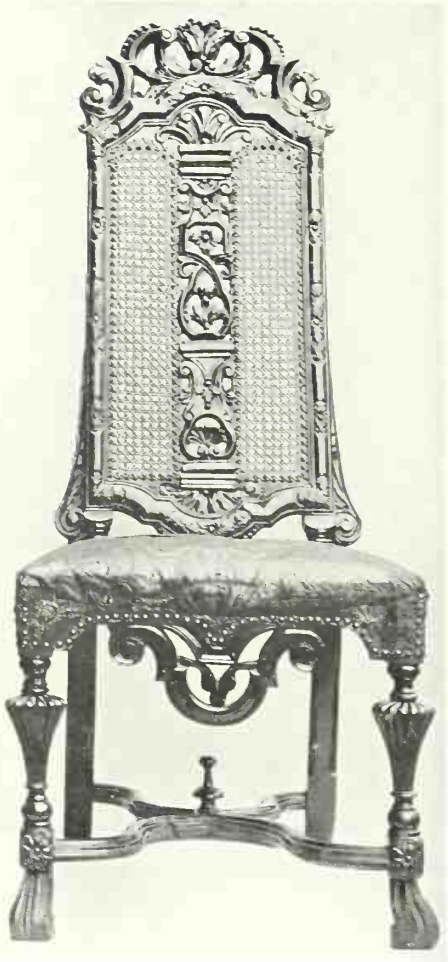


IVa.—*Orange-Stuart Chair, showing the composite Spanish-Dutch influences in exaggerated form. Used by the Masters of the Company of Parish Clerks*



IVb.—*Orange-Stuart Chair, showing the smooth serpentine stretcher, Spanish foot, "sidings" on the upper leg, and the "splat" dividing the canang of the back*

seen to be in the vogue in the houses of the rich in James the Second's days, continued into William and Mary's days, but with a very marked difference as to its legs and stretchers. It will be noticed that the legs are more Italian in form, ending in bun feet, which support the "smooth serpentine Italian stretcher of 1690." The central point at which this graceful OO-shaped stretcher meets is generally shown by a little upright "finial." This smooth serpentine stretcher is very characteristic of the Orange-Stuart years, and came in about 1690.

Sixthly, "the cabriole leg." The new Orange-Stuart fashion of 1690 that was to have the most far-reaching developments in the years of the seventeen-hundreds to come, and which was to make itself a dominant feature of the great mahogany age, was the "cabriole leg." This cabriole leg was supposed to have been developed from the goat's leg of Pan, which found such favour in the arts of the Renaissance. As a matter of fact, we in England have come to associate it more with the horse's leg, since it is in that form that it chiefly comes down to us. The French call it the *pied-de-biche* or deer's foot.

The best-known examples, at Hampton Court Palace, are of about the first years of William and Mary's reign, or say 1690. They have a distinct horse's leg, ending in a hoof; and they are particularly interesting as being upholstered as to their seats with the original needlework wrought by Queen Mary and her ladies-in-waiting, and in being decorated with their original fringes. The stretchers should be well noted, since, though Stuart in design, they are "recessed." But I am coming to that.

Seventhly, the "recessed stretcher." It will be seen that the front-stretcher to these Orange-Stuart cabriole-legged chairs, though still retaining in the earlier pieces a marked Stuart-like character as to its form and carving and its upright position, is, however, set back from between the two front legs, or "recessed," as it is called—springing instead from

Va.—Orange-Stuart Arm-chair, showing William and Mary smooth serpentine stretcher, and characteristic turning of the legs. (By kind permission of Horatio Fenner, Esq.)

Vb.—William and Mary Oak Chair at Kingsbridge Church, South Devon

Vc.—Orange-Stuart Chair, showing [illegible] serpentine stretcher. (By kind permission of Horatio Fenner, Esq.)

between the curving side-stretchers. This brought a greatly added degree of comfort to the heels of the person seated upon the chair. As the Orange-Stuart years advanced (shortly after Queen Mary's death, say about 1695) this upright recessed stretcher gave place to a smooth, horizontal, gracefully curved, but simple, "recessed" stretcher. Indeed, the recessing of the stretcher is very typical of William and Mary's reign.

Eighthly, the "hoop-back cresting" and "splat." It will be seen that the back of the chair with cabriole legs developed in a marked fashion. The uprights of the back of the chair became curved to suit the curving of the cabriole legs. The high back of James the Second's days gave place to a shorter back—"hooped," as it is called, at the top, instead of being rectangular in its general appearance. And the centre upright of the back became a "splat," heavily carved still, but less heavily, and pierced—though suggestive of the "fiddle-shaped Dutch splat" of the next reign. The tall narrow-backed cane chairs, with of course certain Orange-Stuart additions and developments, continued alongside of this cabriole-legged, hoop-backed chair for a considerable while; but the far greater convenience and comfort of the cabriole-legged chair, especially at table, surely if slowly ousted the other, pushing it into country places, and becoming the forerunner of the typical walnut chair of Queen Anne and of the Chippendale mahogany years of the seventeen-hundreds that followed Queen Anne.

The earliest foot to this cabriole leg was one ending in a kind of hoof-like scroll, but this was soon replaced by a hoof or webbed foot of some kind. We shall see this hoof in Queen Anne's and George the First's years develop into the well-known club-foot, just as the cabriole leg itself becomes smoother and less ornamented with carvings; and the carved splat also becomes smooth in tune with the general simplicity.

Another very marked feature of a very early Orange-Stuart cabriole leg is that the corners of the seat of the chair are joined to the knee (or top) of the cabriole by what is called a "capping," and not directly as it soon was to be; whilst the lower side of the front of the seat, instead of being straight across, drops in graceful flat curves, as may be seen in the upholstered chair with the upholstered day-bed.

It will be noticed that nearly every Orange-Stuart cabriole-legged chair has its back legs scrolled, ending in a long square base.

As Dutch William's years of sovereignty passed by, the back of the cabriole-legged chair became shorter, the cresting to the back simpler, the splat more solid, the outer uprights "broken"—that is to say, springing upwards sharply about a third of their height above the seat, then breaking inwards at an angle. The corners of the seat were soon set directly on to the

knee (or top) of the cabriole, the inner edge of the knee being carved with small curves.

Shortly after the death of William's queen, Mary — say about 1695 — the "recessed" upright carved front-stretcher became flat and simple in form, though still curved and recessed.

It is well to point out here that these cabriole-legged Orange-Stuart chairs, with the hooped backs and elaborately carved splats, are exceedingly rare. They were most costly pieces of furniture, though made in sets, and were essentially princely pieces and only within reach of the very rich. And by the time they had set the wider fashion, that fashion had come into the better-to-do English homes in a much simpler guise, and the vogue for the more elaborately carved cabriole-legged chairs was wholly passed away.

VI.—*Orange-Stuart Arm-chair at Hampton Court Palace, showing William and Mary smooth serpentine stretcher, and Spanish feet, 1690—forerunner of the Georgian "Grandfather Chair"*

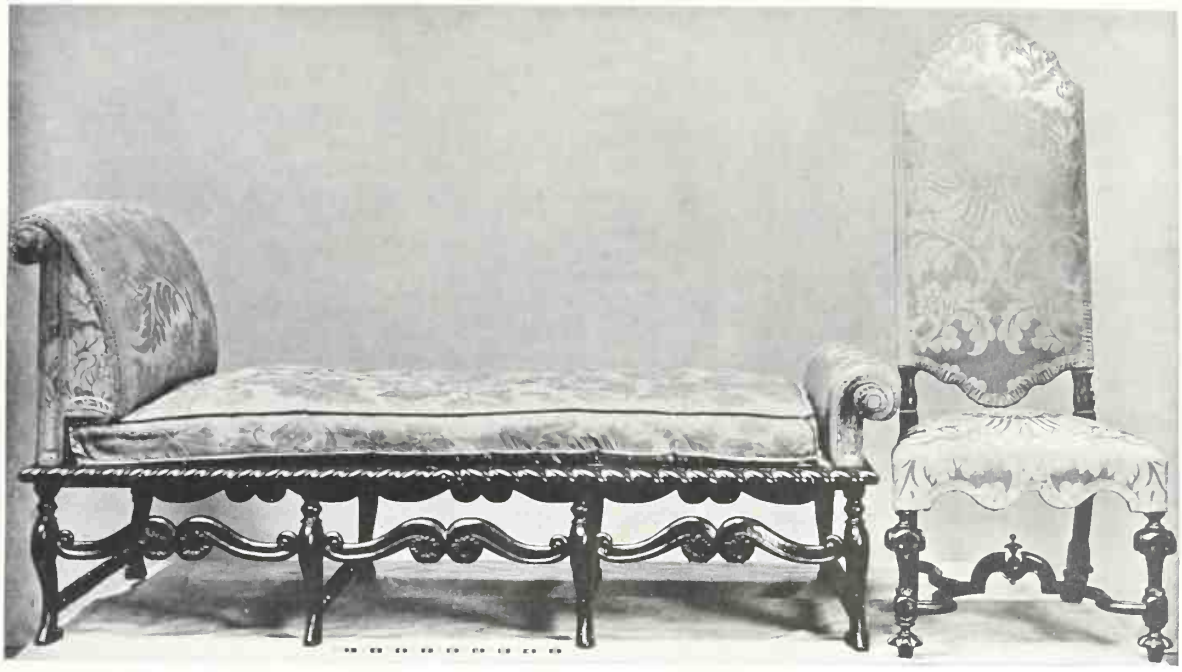
The cabriole leg was not confined, even in early Orange-Stuart years, to the splat-backed chair, but is also to be found upon the cane-backed kind, though this caning, often gilt, occupies the whole space between the outer framework of the back, which is generally very elaborately carved and heavily crested. This cane-backed cabriole chair was also very expensive, and is rare enough. In this type of Orange-Stuart cane-chair with the cabriole leg, the same law of development holds as in the case of the splat-back, the very early scrolled foot rapidly giving way to the hoof—the framework of the caned back becoming less carved and simpler and straighter as to its uprights, and simpler as to its top (or cresting)—and as to its recessed front-stretcher between the legs.

A fashion that had considerable vogue was the painting of walnut furniture in black and gold to be in keeping with the large amount of lacquered furniture that was in such wide favour in Dutch William's years.

But we must not get away from the fact that, though in James the Second's short reign the chair had come into use at table in the more important families, nevertheless the stool remained throughout James the Second's years and late into William the Third's reign the ordinary seat at meals. We have seen in Charles the Second's late years the handsomely upholstered stool used in the sitting-room, it having taken the place of the chests and coffers used as seats along the ante-rooms and passages of the great houses of previous days. These stools were made in sets, and were decorated in the design of the chair of the particular fashion.

So, too, in William and Mary's years, the stool and the "long-stool" (or "seats" as they are also called) followed the design of the chair at the moment in vogue, developing their forms, as to legs and stretchers and seats, side by side with the chairs that they were made to match.

The well-known "long-stool" at Hampton Court Palace, with its eight turned legs of peg-top tendencies, ending in "Spanish feet," and its serpentine stretchers, is a typical William and Mary piece of about 1690, though later re-covered with velvet of the same design as that used for Queen Anne's bed, of which it is part of the suite—or, rather, *they* are, for there are several. The which, by the way, is a reminder that even in the houses of the greatest in the land the bedroom was a handsome place much used as a sitting-room. This long stool, or



VII*a*.—*Orange-Stuart Day-bed or Couch, showing the William and Mary scrolled upholstery, with the transition legs from Stuart scroll-leg to smooth cabriole*

VII*b*.—*Orange-Stuart Chair, with typical upholstery, trimming, and early stretcher*

seat, instead of the gimp trimming of Queen Anne's day which it still bears, was originally decorated with a tasselled fringe.

The walnut stool from Hardwick Hall (1690) is a fine example of the increasing beauty of design due to greater simplicity, when beauty of form had to be chiefly relied upon for decorative values. It should be noted that the square tops to the legs are carved with the "nulling" so widely used in Orange-Stuart silver plate. The "smooth serpentine stretcher of 1690" is there also.

The "settee," or long seat with a back to it, is rarely to be found in Stuart days, and has the appearance, when found, and that only in great houses, of being a "double-chair" (or "love-seat" as it is sometimes called). It was, as we have seen, of a form corresponding to the handsome single upholstered chair of its day, with its high upholstered back and scrolled legs and stretchers.

In 1690, with the coming of Dutch William, these high-backed upholstered settees (or "double-seats" or "love-seats") showed new characters—the upholstered "wings" to the top of the back, and the upholstered arms, which were made to curl outwards in scrolled fashion. These settees had a squab, often in two parts, as though to accentuate the idea of their being two chairs joined into one. And as a rule they carried two side-cushions. It was an age of handsome cushions. The legs and stretchers carried out the Orange-Stuart designs seen in contemporary chairs. The front of the seat now takes on the shaped lower part sometimes called "William and Mary shaping"; and when the whole front of the seat is upholstered, whether in chair or stool or settee, it is often trimmed most decoratively with a broad braid or "galon" that sweeps in large graceful circles and lines along the edge.

The settee, lengthened into a couch on which to lie down, soon ousted the day-bed from fashion.

In the richly furnished bedrooms and the drawing-rooms (withdrawing rooms) of the wealthy and the great, the upholstered chair of Stuart days came into wider fashion in William and Mary's England—soon to lead to the use of the "grandfather" chair even in less important homes. These, with their rich figured velvets, now, however, lost their heavy fringes, and were fastened down and decorated with flat "galon" (or braid).

This picturesque and very comfortable upholstered easy-chair, with its scrolled, upholstered arms, which began to enter the homes of the ordinarily well-to-do about 1700, was rare in the Orange-Stuart years, and more rare still in the Stuart years that went before. But it early took a simpler form in the houses of the better-to-do from about 1700; at the same time it had its vogue in the great houses of the gentry from Dutch William's coming to rule over us, for its somewhat rare examples that have come down

VIIIa.—Early Orange-Stuart cabriole leg, club, with Orange-Stuart splat-back, and shaving recessed stretcher. (By kind permission of the "London Opinion" Curio Club)

VIIIb.—Walnut Chair at Hampton Court Palace, 1690, showing early Orange-Stuart cabriole leg, splat-back, and [illegible]

VIIIc.—Early Orange-Stuart cabriole leg, with recessed stretcher of Stuart type

to us show the cupped or peg-top turning as to the legs, and the smooth serpentine stretcher of 1690. It will be found that these somewhat rare "grandfather" Orange-Stuart chairs were generally covered with "coarse needlework"—that is to say, with needlework having a coarse stitch.

IX.—Orange-Stuart Stool at Hewlwick Hall, showing smooth William and Mary serpentine stretcher, and "swelling" on leg-tops

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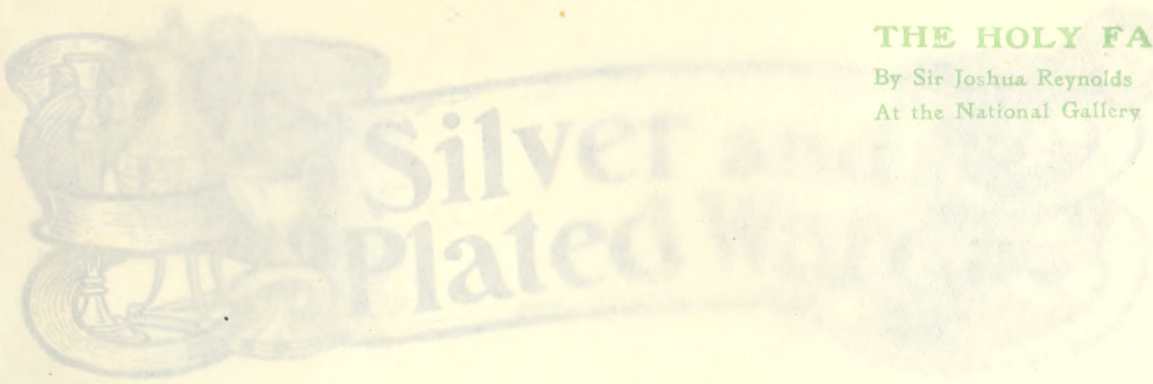
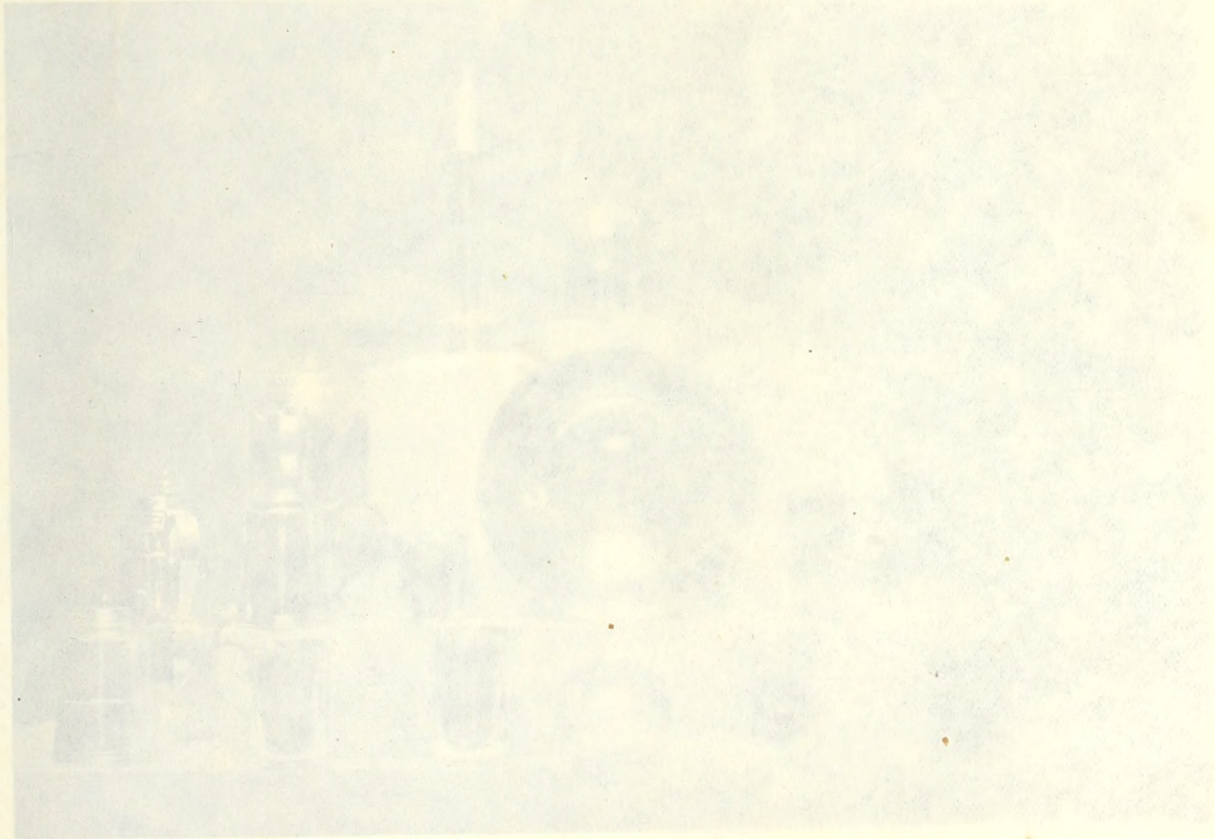


THE HOLY FAMILY
By Sir Joshua Reynolds
At the National Gallery

Old American Silver Plate



No. 1.—BEAKER, DATED 1659, AND THREE CUPS ON BALUSTER STEMS, DATED 1708, AND A PAIR OF TALL CANDLESTICKS ON BASIN, DATED 1722, BY JOHN DIXWELL. A TALL TWO-HANDLED CUP AND

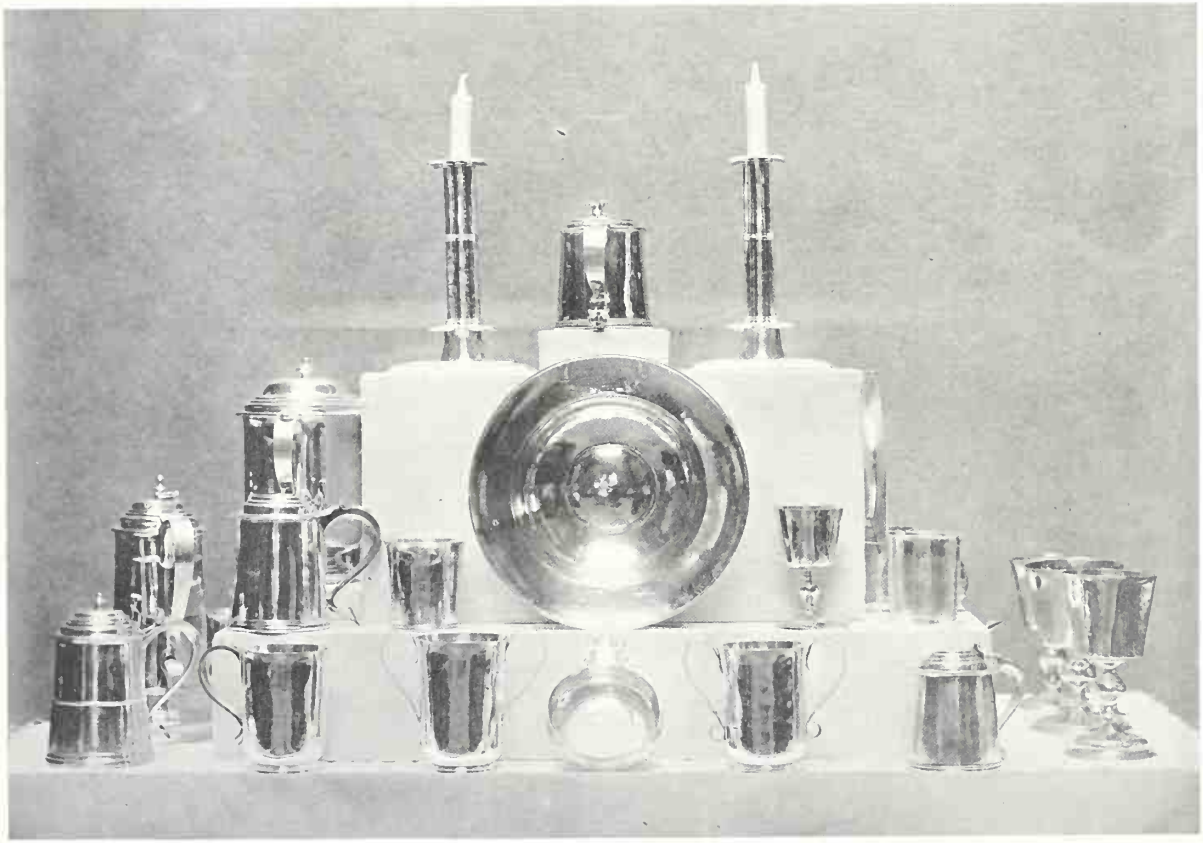
Silver and Plated Ware

Old American Silver Plate

By E. Alfred Jones

The exhibition of old American silver plate held in the Museum of Fine Arts at Boston in 1906 was a revelation to the collector and the connoisseur. The writer of this article was privileged on that occasion to personally examine this remarkable display. To lovers of old English plate the chief interest in the collection lies in the fact that in almost every instance the ecclesiastical vessels and domestic utensils have their prototypes in English plate of the seventeenth and eighteenth centuries, as has much of the admirable Colonial furniture of America. In only one or two pieces is Dutch influence traceable, and this influence was probably derived from plate made in England from Dutch designs.

The earliest plate was wrought at Boston, then the most important commercial centre in America, and



No. 1.—BEAKER, DATED 1659, AND THREE CUPS ON BALUSTER STEMS, BY JOHN HULL. COMMUNION CUP ON BALUSTER STEM, DATED 1708, AND A PAIR OF TALL CANDLESTICKS, BY JEREMIAH DUMMER. A LARGE BAPTISMAL BASIN, DATED 1722, BY JOHN DIXWELL. A TALL TWO-HANDLED CUP AND COVER, BY JOHN BURT (1690-1745)

No. II.—SILVER PORRINGER, BY ROBERT SANDERSON, OF BOSTON, *circa* 1685

No. III.—CUP AND COVER, BY JOHN CONY, OF BOSTON, *circa* 1700, GIVEN BY GOVERNOR WILLIAM STOUGHTON TO THE UNIVERSITY OF HARVARD

No. IV.—PORRINGER, *circa* 1700; SNUFF-BOX, DATED 1701; AND TWO TANKARDS, *circa* 1710, BY JOHN CONY

No. V.—SILVER TEAPOTS BY

ADRIAN BANCKER, NEW YORK, 1703-61 (?)

JACOB HURD, BOSTON, *circa* 1740

JOHN MULLINAR (?), NEW YORK, *circa* 1744

BENJAMIN BURT, BOSTON, *circa* 1760

PAUL REVERE, *circa* 1760

the first silversmith of whom any records exist was an English emigrant, one John Hull, a native of Leicestershire, who left the shores of England at the age of eleven with his father. The latter was, apparently, engaged in farming, for the son was for some time assisting his father "to plant corn," as the future silversmith states in his interesting diary.* Later he writes that by "God's good hand" he "fell to learning and practice the trade of goldsmith." The name of the craftsman from whom John Hull learned his craft unfortunately remains undiscovered. According to his diary he enjoyed considerable success, and his income was materially increased band of granulated work, such as is seen on some tall English cups of the Commonwealth and the reign of Charles II., which is pounced with the initials of the original owners and the date 1659: and three plain cups on baluster stems, with a larger one of the same form, belonging to the First Church, Boston. The latter are clearly inspired by the Charles I. cups frequently in use for sacramental purposes in English churches. These appear on the right side of the illustration (No. i.).

John Hull, who had held several important public appointments, including a captaincy in the Ancient and Honourable Artillery Company of Massachusetts,

No. VI.—PUNCH BOWL OF THE FIFTEEN "SONS OF LIBERTY," BY PAUL REVERE, 1768

from his appointment as master of the Massachusetts Mint, where the first American coinage, the now much sought after "pine-tree shillings," was struck as a result of the great demand for money for the rapidly increasing commerce of the colony. This historical coinage was struck in open defiance of the decision of the English Court that the Crown alone enjoyed the right to issue money. Hull then took his friend, Robert Sanderson, into partnership, both at the mint and in his silversmith's business. Their first dies for the mint were obtained from Joseph Jenks, of Lynn, the first iron-founder in America. The distinctive mark, formed of their initials, of these two early Colonials, is stamped on several important specimens of their silver plate preserved to this day. Among the pieces exhibited, by or assigned to Hull and Sanderson, are the following: a beaker with a broad

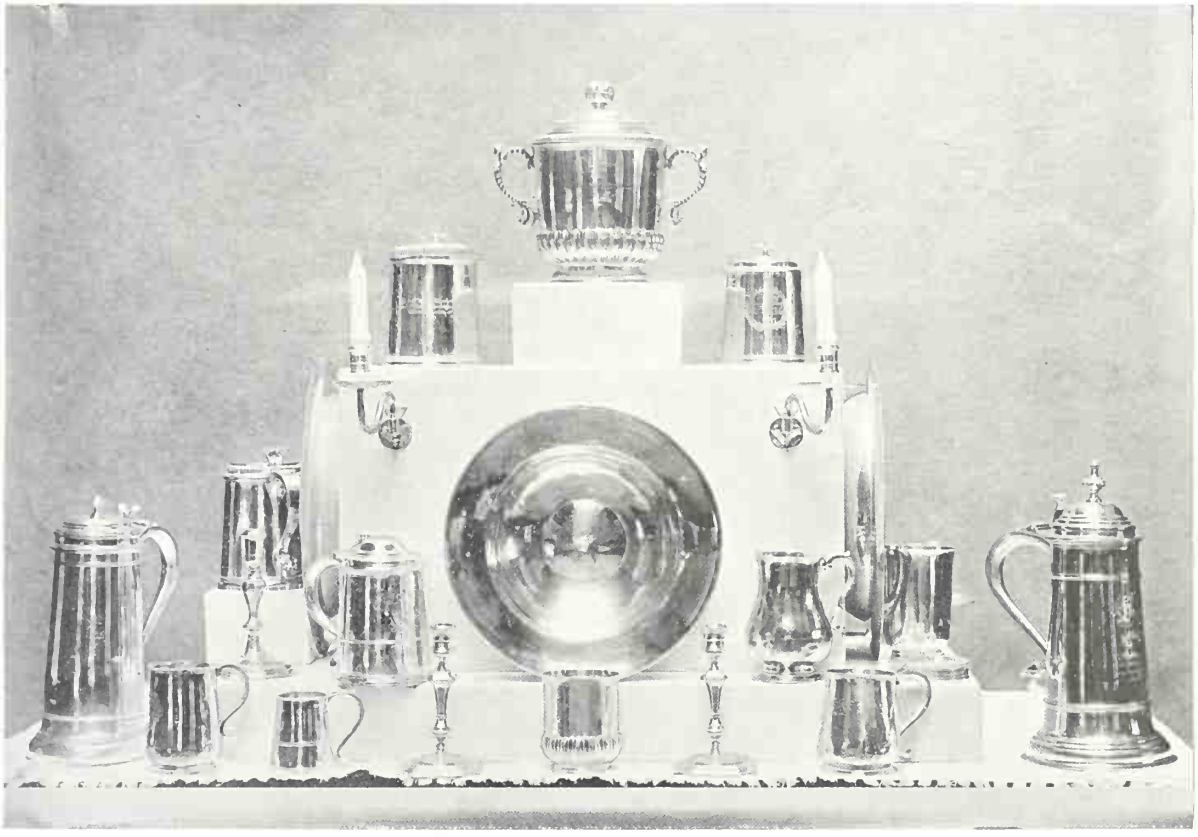
* Published by the Massachusetts Historical Society.

died in 1683, and his partner, Robert Sanderson, ten years after. The latter executed after the death of his partner the charming little porringer (No. ii.), repoussé with flowers in compartments, the shape being copied from these English drinking vessels which first appear in this country about 1658. The two cast handles reveal the fact that Sanderson had probably not seen those on the earliest English porringers, where the thumb-pieces on the handles resembled a female's head, but those on the later pieces where these heads had degenerated into mere knobs.

These silversmiths were followed by Jeremiah Dummer (1645-1718), who had been apprenticed to John Hull for eight years from 1659. He, like his predecessors, became a highly prosperous silversmith at Boston. No fewer than twelve examples of his work were on view, including a tall communion cup on a baluster stem, with the base of the bowl and

the edge of the foot vertically fluted, which was given to the First Church at Boston by James Everill in 1705. Three other cups, one having a plain foot, were presented to the same church in 1708 by Elder Joseph Bridgham, and all are illustrated here (No. i.). An earlier cup of the same type, but with spiral fluting, made by Dummer, was given in 1701 by Governor William Stoughton to the First Church in Dorchester. But the finest and most interesting

New England, to which William and Mary, and George II. and George III. presented silver communion plate. Cony was not only a silversmith, but also an engraver, for it was he who engraved the plates for the first paper money used in America. The most remarkable example of work attributed to his hands in this exhibition was the splendid two-handled cup and cover, with fluted surbase, cover and foot, given in 1701 by Governor William



No. VII.—PAIR OF CANDLE-BRACKETS, *circa* 1735, BY KNIGHT LEVERETT; TALL FLAGONS, 1713 AND 1751, BY EDWARD WINSLOW AND I. BRIDGE; AND PLATE BY OTHER MAKERS

specimen of this American silversmith's work was the pair of tall candlesticks with stems of clustered pillars on large square bases, $10\frac{3}{4}$ in. high (No. i.). These have undoubtedly been inspired by the English candlesticks of this shape, first noticed in the early years of the Restoration, of which a conspicuous example, dated 1669-70, is in the possession of Sir Charles Welby.

John Cony, who lived from 1655 to 1722, was the fourth of these early American silversmiths, and acquired his knowledge of the craft from his brother-in-law, the above-mentioned Jeremiah Dummer. He was one of the original subscribers to the King's Chapel at Boston — the first episcopal church in Stoughton—the donor of the cup to the church at Dorchester—to the University of Harvard (No. iii.). Here the handles, with the female head thumb-pieces, suggest the influence of those on the Charles II. porringers; but the fluting, which resembles that on the tall cups by Jeremiah Dummer previously mentioned, was inspired by that on Wilham III. plate. This fine cup is worthy to rank with the best English plate of the same period.

Four other important pieces from his workshop are also illustrated here (No. iv.). The first is a porringer belonging to Harvard University of the early Charles II. form, repoussé with flowers, and the body of an amorino issuing from a flower, which

was made about 1700. The two handles have exactly the same decorative features as those on the "Stoughton" cup just described. It is engraved with the Cotton arms—a subsequent addition. The second piece by John Cony is the plain oval snuff-box with rope-twist borders, dated 1701, and engraved with the contemporary arms of Jeffries. The other two specimens are large plain tankards, one having a fluted border on the flat-topped cover. On the ends of the handles are cupids' heads in relief—an embellishment which is common on old German tankards, but not seen on English tankards of this date.

John Dixwell (1680-1735), the son of the English regicide, Colonel John Dixwell, who took refuge in America in 1664 or 1665, produced some important plate, including the large baptismal basin, given in 1722 by David Farnum to the New North Church at Boston (illustrated in the middle of No. i.), and the essentially English type of tankard with flat-topped cover which is seen to the left of the basin.

Another prosperous silversmith was John Edwards, the son of an English settler from Middlesex, who reached Boston about 1685. The flourishing state of his business may be gathered from the valuation of his stock-in-trade—the tools being worth £336, the goods in his shop £1,042, and the silver and gold £2,305, which would represent very considerable sums in the money of the present day. One of his pieces exhibited was a tall plain silver flagon with a cylindrical body—corresponding to many in use in the Church of England—which is inscribed, "Given by Honble. William Dummer to the First Church in Boston." The donor, the lieutenant-governor of the colony, it is interesting to recall, was the son of Jeremiah Dummer, the silversmith, already mentioned.

With the death of these and other pioneers of the silversmiths' craft in Boston, the whole of the trade became confined to three prominent families—the Burts, Hurds, and Reveres.

John Burt (1690-1745) wrought the large plain cup and cover with two handles, belonging to Harvard University, which appears on the left side of the second tier below the candlestick (No. i.). He was succeeded by two of his sons, Samuel and Benjamin.

The other prominent family—the Hurds—consisted of the father, Jacob (1702-58), and his son, Nathaniel (1729-77). Jacob produced many excellent specimens of plate, comprising among other things a charming little globular teapot, delicately engraved near the mouth with foliated scrolls, masks, etc., which closely resembles in form the teapots made in England from about 1710 to 1740. The two gold teapots in the collections of Mr. Leopold de Rothschild and the Earl of Rosebery are of this same shape, though the spouts are straight; these were "King's plate" at Edinburgh in 1736 and 1737, and were made in that city by James Ker.

Nathaniel Hurd, though he continued his father's business, would seem to have been best known as an engraver of copper plates. One of his engravings was described in his own advertisement in 1762 as "Engraved and sold by Nath. Hurd a striking likeness of his Majesty King George the Third, Mr. Pitt, and General Wolfe."

In or about 1773 a large quantity of silver plate was imported to Boston from England, which aroused as much jealousy and opposition among the silversmiths there as did the prosperity of the French refugee craftsmen in London early in the eighteenth century among the goldsmiths of the English capital. One Boston silversmith, Daniel Henchman (1732-75), deemed it prudent to issue a notice to the effect that his silver plate was made with his own hands in the "genteelest taste and newest fashion," and that he was convinced that all good judges would give his work the preference over the English plate imported "to the great hurt and prejudice of the townsmen who have been bred in the business." The only example of Henchman's plate in this exhibition was a tall plain communion cup sent by the First Church at Boston.

Limitations of space forbid more than one more reference in the present article to an American silversmith, the celebrated Paul Revere, immortalised by Longfellow in *Paul Revere's Ride*. Though more than fifty pieces of Revere plate were on view (some of which was wrought by his father, Apollos Rivoire, an apprentice of John Cony), we will only refer to one example here (No. vi.), the historical silver punch bowl wrought by Paul Revere in 1768 to the order of the fifteen "Sons of Liberty," whose names appear thereon, together with the following vigorously worded inscription:—"*To the memory of the glorious* NINETY-TWO *members of the Honbl. House of Representatives of the Massachusetts Bay, who, undaunted by the insolent menaces of villains in power, from a strict regard to conscience and the* LIBERTIES *of their constituents, on the 30th of June, 1768,* VOTED NOT TO RESCIND." The names are as follows: *John Marston, Ichabod Jones, John Homer, Will^m Bowes, Peter Boyer, Benj^a Cobb, Caleb Hopkins, Nath^l Barber, John White, Will^m Mackey, Dan^l Malcolm, Benj^a Goodwin, John Welsh, Fortescue Vernon, Dan^l Parker.*

This historical relic commemorates the determined opposition to the attempt of the English Ministry to repress measures of self-government in the Colonies.

The bowl is engraved with symbolical designs—a cap of liberty, and *No. 45, Wilkes and Liberty*. The latter refers to the English politician, John Wilkes,* whose paper, the *North Briton*, No. 45 (23rd April, 1763), contained a violent attack on the English policy, for which he was committed to the Tower. This symbol was afterwards adopted by his supporters at Boston. The bowl was the centre of attraction at many a political and convivial gathering at the famous tavern, the *Bunch of Grapes*, popularly known as the *Whig Tavern*, at Boston. It was always kept there in charge of the landlord, John Marston, whose name is inscribed with the other "Sons of Liberty."

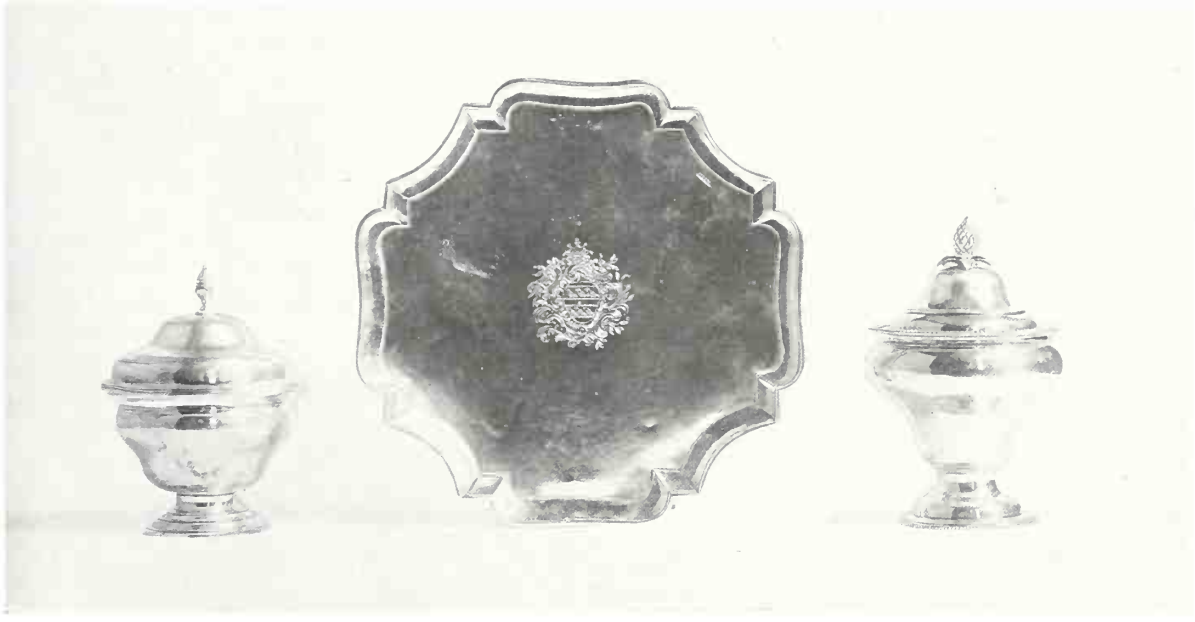
An account of the other plate of the eighteenth century must be reserved for another article.

My warmest thanks for many kindnesses are due to Mr. F. H. Bigelow, who originally suggested this exhibition; to Mr. R. T. H. Halsey, of New York, who has done so much in discovering the names of early American silversmiths, and who was mainly responsible for the preparation of the admirable and valuable catalogue; to Mr. J. H. Buck, of the Metropolitan Museum at New York, a pioneer in the investigation of marks on American plate, and the author of a valuable book on the subject; and lastly, to Mr. Coolidge, the temporary director of the Museum at Boston.

* John Wilkes's gold badge, formed of the figures 45, and inscribed *Wilkes and Liberty*, is in the British Museum.

A silver cup presented by the City of London to Wilkes, who was Chamberlain of London in 1779, was exhibited at Ironmongers' Hall in 1861.

"Among the articles saved from the effects of the fire which destroyed Covent Garden Theatre, not the least remarkable is the Cap of Liberty, which used to be suspended over the head of the Chairman of the Beefsteak Club. This curious relic, which was presented to the Club by the celebrated John Wilkes, was dug out of the ruins on Saturday, without having received the slightest injury."—*From the "Observer," 2 October*, 1808.



No. VIII.—SUGAR BOWL, *circa* 1795, BY BENJAMIN BURT

SALVER, *circa* 1760, BY JOSIAH AUSTIN, CHARLESTOWN

SUGAR BOWL, *circa* 1795, BY DANIEL DUPUY, PHILADELPHIA

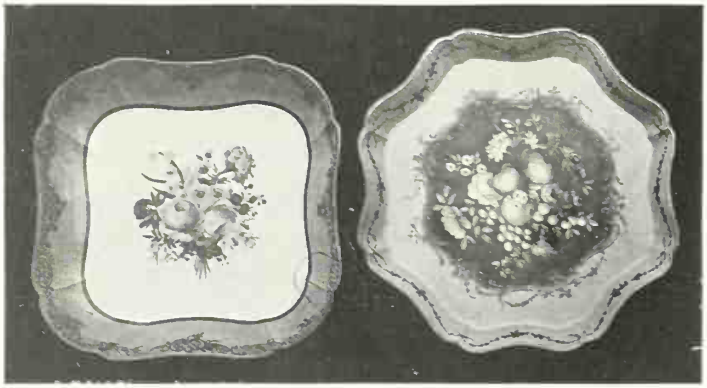
Pottery and Porcelain

Madeley Porcelain Part II. By W. Turner

As bearing upon the Madeley question it is worth while making a short quotation or two from Marryat (*History of Porcelain*, 1850). After relating how the Kaolin was found in France in 1768, and the making of hard porcelain in 1769 at Sèvres, he goes on to say:—

"Before this the porcelain was remarkable for its creamy and pearly softness of colour, the beauty of its painting, and its depth of glaze. But upon the change to hard paste the artists could not manage the colour so as to obtain the same effect upon the more compact and less absorbent material: and very indifferent specimens were produced." Further on he says the two kinds of porcelain (hard and soft) continued to be made until 1804. Again, that up to the discovery of Kaolin, the Sèvres factory had not produced any other "porcelain except the *pâte tendre*, the composition of which was complicated as well as expensive from the frequent accidents arising from the liability of the soft paste falling [? fusing] in the process of firing."

The porcelain for common use, he says, had a plain ground and was painted with flowers. But articles de luxe had grounds of various colours, such as bleu de roi, bleu turquoise, yellow (*jonquille*), green (*vert pré*), and rose du Barry. Skilful artists, such as Boucher, were employed upon the latter class, and they produced landscapes, flowers, birds, boys, and Cupids. All other factories were prohibited from using gold for decoration, which excited much jealousy amongst them. He goes on to say that "at the conclusion of the last war, the old stocks were put up to auction and bought by *certain individuals*, who also collected all the soft ware they could find in the possession of other persons. The object of this proceeding for a long time remained a mystery, but at length the secret transpired that the parties had found a process, which consisted in rubbing off the original pattern and glaze, and then colouring the ground with turquoise or any other colour, and adding painting or medallions, in imitation of the style of the old *pâte tendre*, thus enhancing a hundredfold the value of the pieces. With any other description of porcelain the adoption of this process would have been impracticable without discovery: but the soft paste was found to have absorbed in the first baking such an excess of glaze that the second application of heat had the effect of bringing out a fresh portion sufficient to cover the surface, where the original glaze had been filed away, and thus giving the appearance of the original process. The turquoise was found to succeed the best, and therefore there exist more revivals of this colour than of any other. A china dealer, lately dead, obtained the immense fortune which he left by this artful process.



No. X.—*Dish. Madeley soft porcelain. Ground with ground in centre, bouquet of flowers, etc. Marryat, Plate X, Fig. 1. Probably decorated by Gray. Collection Mr. Norris, Weston-super-Mare.*

"It is very difficult to detect the fraud, but the want of vividness in the colour and of evenness of the surface of the glaze will sometimes afford an indication." Mr. Marryat

adds, in a footnote, that "the white Derby soft paste is now [1850] said to be used for the purpose, the supply of Sèvres being exhausted."

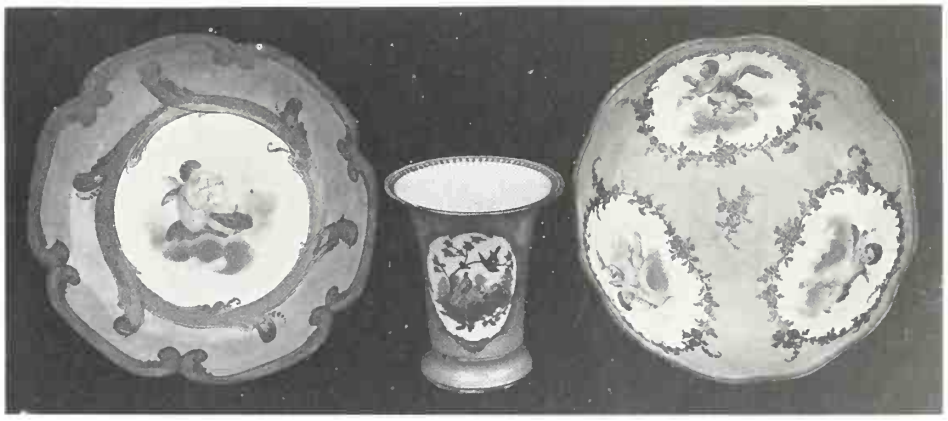
Yes, there were other factories imitating the French porcelain, and some of them put on the marks as well. But none of them could produce the close imitation of ground colours (especially turquoise) produced by Randall. When Marryat was writing he was busy at Shelton making this colour, and he (Marryat) did not know of it, and probably mixed up Derby with the other. Of course, there was a great temptation at that time to reproduce "Old Sèvres" soft paste porcelain well decorated. It was being "collected" then at very high prices. For example, at the Stowe sale at that time, a small coffee cup realised 46 guineas; another, somewhat inferior, 35 guineas: a salver was sold for 81 guineas, and its companion piece for 100 guineas (Marryat). Three oval vases and covers at Lord Pembroke's sale realised £1,020.

No. XI.—*Dish, French porcelain, Old Sèvres mark (double L) in blue, 9 in. diam.; Watteau scene in centre by Philip Ballard; three reserves on border, decorated with flowers in French style by R. B. Gray; scroll gilding heavy and dull; ground colour turquoise; encased in ormolu frame (modern). Collector, Mr. Norris, Weston-super-Mare.*

These quotations, written about sixty years ago, cast a strong side-light upon the subject-matter of our discourse. The difference between the two pastes, the sinking in of the decoration into the glaze, the fusing of the soft paste in the kiln, and the beauty of the ground colours, are all so like the experiences of the Madeley factory that one would almost fancy that Marryat was describing the productions of Mr. Randall as well as those at the famous French factory. His account of the imitations is exceedingly *naïve* and interesting, and is another confirmation of our story. And it is a fact that, long subsequent to Marryat's publication, an action at law was actually sustained wherein one dealer was sued by another for 800 guineas—the value of a piece that had been redecorated, after the original painting had been removed, and sold to him as original Old Sèvres. This will show clearly how closely the imitation was to the original, when men who were in the trade, and constantly handling such goods, could not see the difference. Besides, there was a conflict of evidence, and the court could only decide upon the testimony of undoubted experts.

A few words about the men who made and decorated this beautiful ware may be welcome to all those who take a deep interest (and there are thousands such) in ceramic arts and artists.

The first, of course, is Mr. Thomas Martin Randall, the inventor of the recipe and the master-potter. As his name and deeds have come up frequently in Part I. of this article, not much more is required to be said about him, except as to the leading features of his history. He was born at Broseley, in Shropshire, in the year 1786. Probably about the age of twelve



No. XII.—*Dish, 8 in. diam.; French porcelain marked with double L and H. A.; hexagonal shape; ground, rose du Barry and apple-green; heavy scroll gilding, good and lasting; decorated with Cupid with bow and arrow on cloud in centre by Ballard. Dish, 8 in. diam.; French porcelain marked with double L in blue, M. N., and seven dots in circle; three reserves with Cupids by Ballard; heavy scroll gilding with dontil edge, turquoise ground, scalloped edge. Spill vase of fine soft Madeley porcelain, very thin and translucent, bell shape, 4½ in. in height by 3½ in. diam. at top; rose du Barry ground; two panels painted with pheasants, probably by John Randall, decorated at the earliest period of the factory. Unmarked. This is a good specimen of the finest Madeley artificial ware. Collector, Mr. Norris, Weston super-Mare.*

No. XIII.—*A plaque of Madeley porcelain (soft paste), 7 in. by 14 in. at the ends; unmarked; Watteau scene in centre painted by Philip Ballard; richly gilded with floral scroll-work after eighteenth century rococo fashion. Bethnal Green Public Museum.*

or thirteen he was apprenticed, like his elder brothers William and Edward, to the proprietors of the Caughley Pottery, near to Broseley. He had a first-class master-potter to teach all that was worth knowing in that respect. Caughley about that time was merged in the Coalport factory. His next venture was to join Duesbury's factory at Derby, and, after a time there, to go to Pinxton, where he met Robins, his future partner in business. These two men proceeded to London and started an enamelling works at Islington. They were supplied with Nantgarw porcelain in the white by Mortlock Brothers, of Orchard Street, and French ware by Baldock & Jarman, of Bond Street, who had agents in Paris to collect it. After the Revolution and the destruction of the establishments of so many of the old nobility, there was plenty of it to be had with slight decoration.

Moreover, in the early years of last century (one authority states 1813, another 1804, and a third at the close of the war), the whole of the white stock at the Sèvres premises was disposed of. By-and-by, Randall separated from his partner (Robins), and proceeded to Madeley: that was probably in 1825, according to Mr. George Randall, his son, who is still living at the age of 86. He informs me that he was between three and four years old when the family were removed to Shropshire. He may have formed acquaintance with Billingsley, who lived then at Coalport, only three miles away. It has been stated that he met him at Pinxton. Their years of residence there do not tally. His nephew thinks they never met. Probably not. We cannot tell now. He may or may not have got a hint from Billingsley as to the nature of the artificial compound for making the *pâte tendre*. He certainly had the same experience in practice, for, as Mr. John Randall (*History of Madeley*) states, whole kilns of it were fused into shapeless masses and had to be thrown away. Mr. M. Randall had a good knowledge of chemistry according to the standard of the period, and managed to improve his mixture and to produce the harder paste as well. In 1840 he removed to Shelton, which place he left in or about 1856 for Barlaston, near Trentham, where he died in 1859. He was buried at Shallowford, hard by the Trent, whose murmuring echoes he had often enjoyed in wandering by its stream.

No. XIV.—*Sweet stand. Madeley porcelain, unmarked; height, 4½ in.; diam., 5 in. of cup and 4 in. of base; characteristic turquoise ground colour; two reserves on base and one in cup, decorated with birds, highly coloured, by John Randall, and identified by him; dentil gilding on base, and scroll gilding in cavetto. Collector, W. Turner, Cheltenham.*

The Gentleman's Magazine of October, 1859, had the following obituary notice:—

"At Shallowford, in the Quakers' burying ground, a quiet sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man — Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport,

No. XV.—Teapot of French soft paste marked with the double L; decorated in panels and flowers probably by K. Bix Gray at Madeley; height, 5½ in. This teapot was a part of the porcelains that had been left by him to be shared by relatives after the death of Mr. Randall's widow. Collector, Mr. T. West, Derby.

thence to London, afterwards to Madeley, and thence to the Potteries, where he succeeded, after great perseverance and expense, in producing specimens of porcelain equal to those he made his model—the highest productions of the Royal Sèvres works in the palmy days of Louis XIV. (XV.). 'Ay, Sir,' said a well-known dealer in the Strand, in our hearing, 'the old Quaker stands first, at the top of the tree; but he will not put the French mark on his ware (the double L), or I could sell any quantity at the tip-top price old Sèvres china sells for. He has a conscientious objection, and would not be a party to deception.' For a quarter of a century he was the advocate and supporter of the Temperance cause. When the movement first came up he emptied his barrels, cut them in two for tubs, and the mashing stick made into a stout walking staff, which, until his death, he carried as a trophy of the victory he had achieved over popular prejudice and long-continued habit."

This extract is interesting as being the first public notice printed regarding him and his fine ceramic productions. There are one or two errors of fact which will be detected by the reader of the present narrative. Shallowford is near to Norton Bridge Junction, London and North Western Railway. Close by there is a farm which belonged to a family of "Friends." Mr. Randall, who became what they love to call a "convinced Friend," frequently sought their society. A part of the farm was given by the owner as a burying ground for the Friends of the neighbourhood, and it was there where Randall was buried. Mr. Norris, of Weston-super-Mare, is my authority for this statement. When quite young he knew Mr. Randall. Their families were acquainted with each other, and some of the ware which he (Mr. Norris) has was the gift of Mr. Martin Randall himself.

There is one artist still surviving who was at the commencement of the Madeley enterprise—Mr. John Randall, of Madeley, the nephew of Mr. T. M. Randall. He is now (May, 1908) in his 98th year, and, I am pleased to say, in perfect possession of his mental faculties. He was born at Ladywood, Broseley, in 1810. He began to paint under his

No. XVI.—Plaque of Madeley porcelain for cabinet inlaying, 6 in. by 4¼ in., and decorated probably by a German [illegible] Hank[illegible] for a short time worked at Shelton for Mr. T. M. Randall. The subject is in same imitation of the French style of the eighteenth century, but the manner of treatment is somewhat different from either Ballard or Gray. The turquoise ground, the heavy, rich gilding, the baroque style of scroll and paste, stamp the piece as Madeley ware. Collector, Mrs. Prest, Falmouth.

uncle's tuition at Madeley, in 1828. After a few years he went to Rockingham, thence to the Potteries, and in 1835 to Coalport, where he decorated some of the productions of that famous factory for forty-five years. In 1882 he was appointed postmaster at Madeley, where I had the pleasure of meeting him in 1887, when rummaging up particulars about Billingsley. I met him again in 1897, and last year visited him, pleased to find him as upright and strong-looking as ever, barring failing sight and hearing. On each occasion he imparted without stint what knowledge he knew of the materials for the Madeley quest. He was noted at Coalport for his bird painting on porcelain, and "Randall's birds" were repeatedly bought as French, and asked if such a piece could be reproduced at Coalport. Mr. Rose was informed that the identical specimen had been made at his own factory, and decorated by himself (Randall).

Mr. John Randall has been complimented by the Geological Society in making him an Honorary Member of it in token of his geological researches upon the banks of the Severn. He has published several books—*The Severn Valley* (1862), *Old Sports and Sportsmen* (1875), *History of Madeley* (1880), and has recently contributed to the great *Victoria History* (Shropshire Section), lately published by Constable & Co., of London. Mr. Randall has also contributed largely to the periodical press, and has done so this

No. XVII.—*Companion to No. XVI.*

ordered by customers. His mannerism is distinctive. On two occasions I have had no difficulty in recognising his dainty brush on unmarked specimens of both "Coalport" and "Madeley," afterwards identified by himself. It is quite possible, as he says himself, and pardonable, for a layman to miss recognition of such subjects: but a man can hardly fail to know his own work again. He gives two extraordinary incidents to prove this. On visiting Beaudesert, the Marquess of Anglesey's seat, many years ago, he was shown a piece of Madeley ware, decorated with birds, and was told it was a French production. He disabused the mind of his informant by stating that he had painted the piece himself at Madeley.

This incident will show how readily "Madeley" is mistaken for "Old Sèvres." The other occasion was still more glaring. Mr. F. W. Rose, the managing proprietor of the Coalport works, sometime after succeeding to his deceased uncle, Mr. John Rose, came to Mr. Randall's room with a vase that he had year to my personal knowledge. I thank him profoundly for the many instances of kindness received at his hands.

Another excellent man and artist employed at Madeley was Robert Bix Gray, particulars of whom I have received from his son, Mr. Martin Gray, of London, to whom I tender most grateful thanks.

R. B. Gray was born at Epsom in the year 1803, and died at Ewell, Surrey, in 1885. He was apprenticed to Thomas Martin Randall, his uncle, in 1817, in London, to learn the art of ceramic decoration. That was when Mr. Randall was partner with Mr. Robins at Barnsbury Street, Islington. When Randall removed to Madeley, in 1825, Gray went with him, continuing there till 1840, when they moved on to Shelton. He remained with Randall till 1853, when he commenced business on his own account at Northwood, Staffs., which he gave up in 1858. He appears to have worked for Pilkington & Co., at St. Helens, and whilst there (1859-1863) his panel

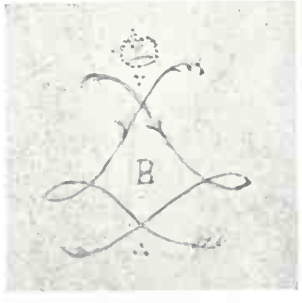
painting was the first chosen by the Cunard Company for their steamers. His health gave way, and he removed to Brompton and Watford to reside with his son—Mr. Martin Gray. Whilst at Watford he painted a set of plates for John Aynsley, of Longton, Staffs. They were painted from nature—landscapes taken in Cassiobury Park at Watford, Herts—the seat of the Earl of Essex.

Mr. R. B. Gray was an all-round artist upon ceramics. He decorated in conventional subjects, and imitated the French style of treatment in an exquisite manner. He also painted flowers in the naturalistic manner, and figures, birds or portraits. He decorated glass as well. He could paint in oils or water colours. He had an invention of his own relating to colours which was taken up by Messrs. Rowney & Co. He was evidently a thorough artist and capable of taking his place with the foremost of his class. That he served Martin Randall for the long period of thirty-six years speaks volumes in favour of both employer and employed. It also emphasises the fact, pointed out previously, that there must have been a vast number of pieces of Madeley ware and redecorated French porcelains circulated throughout the country, and then and now esteemed to be real "Old Sèvres." Thirty-six years is a large portion of the average man's life, and a capable man like Gray must have turned out many thousands of specimens during such a lengthened term.

Mr. Bix Gray had two sons who worked with Randall for a time. Robert Edward Gray, born at Epsom, Surrey, in 1825, was apprenticed to T. M. Randall at Shelton as gilder and ground-layer. He excelled in both branches, especially in the raised gilding after the Sèvres style. He subsequently was employed at Minton's Stoke Factory under the celebrated M. L. Arnoux. R. E. Gray died at Hanley in 1898, aged 73 years.

No. XVIII.—*Plaque French porcelain, soft paste, transluscent, 8½ in. by 6¼ in.; dark blue border with elaborate scroll gilding; Watteau scene in centre probably painted by R. B. Gray after Ballard left Madeley. The flowers in the foreground are evidently painted by one who had great experience in floral decoration. Hence the probability of being Mr. Gray's work. The mark is the "Old Sèvres" double L, crown, dots, and B in centre. Quere: year 1754. The mat-looking, solid gilt work and style of the whole piece indicate it as Madeley decoration upon "Old Sèvres" imported in the white or slightly decorated at Madeley.*

George Gray was born in 1833 at Madeley, and worked at first with Mr. William Ridgeway, of Hanley; next went to Mr. Randall at Shelton, where he was apprenticed as a ceramic artist, and was trained by his father. He excelled in flower painting of the naturalistic school. In 1847 the late Lord Granville visited Hanley to open the first School of Art there. Young Gray was one of the first to sign the roll of applicants, being then only fourteen years of age. It was an early start to make and a good one, for, in another decade or so, he became Director of Art Classes at South Kensington. He was employed by the Government to copy many of "The Masters" on porcelain. Sir Henry Cole sent some of them to Paris in a competition of all nations. Mr. Gray gained the only Diploma granted for the event. It was signed by Napoleon III. He also illustrated books, and exhibited several pictures in the Royal Academy. His death took place at Bexhill, February 1st, 1901, aged 68. In an obituary cutting from the press he is stated to have been of "a cheery and genial disposition."



No. XIX.—*Reproduction by photograph of the mark upon the plaque above.* (No. XVIII.)

Philip Ballard was another first-class ceramic artist who was employed at the little Madeley factory. He painted pastoral scenes in the French style of the 18th century, after Watteau and Boucher. Other characteristic pieces were Cupids in medallion spaces on the Madeley or French porcelains. He is said to

have been one of the first artists in England to use lithography as an adjunct to his other art studies. Senefelder brought lithography to perfection in 1798 on the Continent; but it was not much adopted in England till about twenty years afterwards. Ballard could also model in clay very well, but not much of that branch was pursued at Madeley, which place he left to go to Hereford to take charge of the canal. His artistic abilities were brought into play there, for, in acknowledgement of certain improvements at the Cathedral which he suggested and carried through, a public dinner was given to him by the citizens. He lost his life in an unfortunate encounter with a burglar.

Mr. Ballard was evidently a thoughtful man, for, in addition to his art work, he assisted Mr. Randall in the mixing department, especially in that of the unrivalled turquoise ground colour produced at Madeley. After he left Madeley, the figure subjects were painted by Mr. R. B. Gray, excepting that for a time at Shelton a German artist was employed in that section of the work after 1852. His name was Jhan Hank. He was employed afterwards at Minton's, at Stoke.

Leaving out the "casuals" who were employed at Madeley Pottery, the following are names of men more or less permanently employed there:—

Enos Raby, ground-layer, colourman, and gilder; F. Brewer, modeller; Thomas Wheeler, thrower and turner; William Roberts, potter; David Morris, fireman for biscuit and glost kilns; — Evans, fireman and saggerman; and Thomas Smith, potter, after Roberts left.

* * * *

N.B.—Note that Mr. T. M. Randall was connected in marriage with the firm of Bradley Brothers, dealers in fine art, antiques, etc., of St. James's, London. They supplied many of the most distinguished personages in the realm. They also kept a stock of Madeley ware. From them some of the pieces now illustrated were obtained.

No. XX.—[illegible] Madeley porcelain [illegible] of a French shape. It is very [illegible] a like [illegible] to the ewer. It is a rare piece, and has for many years been in the family of R. B. Gray, artist-decorator at Madeley. It was obtained from his son, Mr. Hanton Gray. The glaze has a greenish hue—body thick, slightly translucent and dingy in colour in transmitted light. An interesting piece, being experimental and showing how the potter was feeling his way, without an instructor, to [illegible]. Height, 5¾ in.; diam. at lip, 2¾ in.; diam. at [illegible], 4¼ in. Collector, W. Turner, Cheltenham.

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BURLINGAME
PUBLIC
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LES BAISERS
By Debucourt

Some French Line Engravers
Part II. Robert Nanteuil

By W. G. Menzies

"My wife showed me many excellent prints of Nanteuil and others which W. Batelier hath, at my desire, brought me out of France, of the King, and Colbert and others, most excellent to my great content." Thus wrote Samuel Pepys in his *Diary* on the 25th of January, 1668, when Robert Nanteuil, the recognised head of the French school of portrait engraving, was at the height of his fame.

Nearly two centuries and a half have passed since Pepys wrote these words, and during this period Nanteuil's prints have been regarded in various degrees of estimation, at times being practically ignored. But now there are evident signs of a healthy increase in their appreciation, which, it is hoped, will be permanent.

As a remarkable instance of how small was the value attached to Nanteuil's engravings by even print-sellers only so recently as two years ago, I have before me a catalogue published by a London firm at the end of 1906, in which the great Frenchman's fine print of *Pomponne de Bellièvre*, after Le Brun, by many accounted his masterpiece, is catalogued at 5s. One of these prints was sold at the Lawson sale in 1907 for £42; whilst another, sold at Messrs. Sotheby's this year, made over £50.

The exact year of Nanteuil's birth is a matter of conjecture, the *Mercure Galant* of December, 1678, giving it as 1623, while other authorities place the date at 1630. The earlier date, however, is more probably correct, as there is a print by Nanteuil, by no means his first, which bears the date 1645, which, if the latter date is accepted, was executed when Nanteuil was barely fifteen years of age—a distinct improbability. It is therefore a fairly safe assumption to place the date of Nanteuil's birth at Rheims at somewhere about 1623.

Nanteuil did not come of an artistic stock, his father being a merchant; but displaying considerable evidence of artistic ability, his father agreed that the youth should adopt art as a profession, and with this idea in view he was placed under the care of Nicholas Regnesson, an engraver of considerable ability, and for whose work there is now a distinct demand. Paris, however, was calling Nanteuil, and he left his native town about the year 1648, and entered the studios of Abraham Bosse and Philippe de Champaigne, the former of whom, by the way, is the author of one of the earliest works on engraving, *Traicte des Manières de Graver*, Paris, 1645.

Line engraving was not Nanteuil's only means of artistic expression. He was also a limner of portraits in crayon, which were of such excellence that they attracted the attention of that great patron of the arts Louis XIV., who appointed him designer and engraver to the Royal cabinet.

Nanteuil was essentially an engraver of portraits, many of which were from his own designs, whilst others were after the paintings of Mignard, Juste, Champaigne, Le Brun, Daret, and others.

POTIER DE NOVION BY R. NANTEUIL

When considering Nanteuil's technique one finds in his earlier efforts distinct indications of the influence of Claude Mellan, though, soon after his arrival in Paris, his work became marked by a more individual style. "In the delicate modelling of the face in particular," says one biographer, "he adopted a system of short strokes, carefully and closely laid, which came to form the most distinct element in the French school of portrait."

BY R. NANTEUIL (1661) AFTER R. MIGNARD ONLY STATE

BY R. NANTEUIL

Practically all Nanteuil's portraits are distinguished by a simple background, the portrait generally being enclosed in a simple framework supported on a moulded plinth, though on occasion the framework is embellished with a decoration of leaves or ribbons.

Though Nanteuil's life was considerably short of the

BY R. NANTEUIL PROBABLY FIRST STATE WITH INSCRIPTION INKED IN

DENIS TALON BY R. NANTEUIL

allotted span—his death occurring in 1678—the number of prints he executed extended into several hundreds, Mariette, the collector, owning no fewer than 280.

Nanteuil's Royal portraits alone are sufficiently numerous to satisfy the most assiduous collectors, there being a variety of states of almost all. One of the best is the portrait of *Louis XIV.*, after Mignard, which was engraved in 1661; another is that of *Anne of Austria*, Queen of France, and mother of Louis XIV., engraved five years later after Nanteuil's own design; while the portrait of *Louis Dauphin*, son of Louis XIV., engraved in 1677, is also highly esteemed. In the list we also find portraits of the great *Condé*; *Christine, Queen of Sweden*, after J. Bourdon; *Louise Marie, Queen of Poland*, after Juste; *Charles II., Duc de Mantoue*, and the *Duc de Savoye and his Duchess, Marie Jeanne Baptiste*, after du Sour.

GODEFROI MAURICE DE BOUILLON BY R. NANTEUIL

In the list of portraits of famous personages of this period we find a truly remarkable series, amongst them being portraits of *Pomponne de Bellièvre*, President of Parliament, one of Nanteuil's most remarkable achievements; of *Jean Baptiste Colbert*, the art-loving Minister of State; of *Nicolas Fouquet*; of the great *Cardinal Mazarin*; of *Cardinal Richelieu*, after Champaigne; and of *Frederic Maurice, Duc de Bouillon, Vicomte Turenne*, another of Nanteuil's most treasured engravings.

In the following list will be found many of Nanteuil's most notable portraits, the prices attached being those obtained at the Lawson dispersals of 1907 and 1908. The numbers in brackets are those of Robert Dumesnil's catalogue, *Le Peintre graveur français*:—

	£	s.	d.
Jacques Amelot (19), 1st state	7	10	0
Anne d'Autriche, Reine de France (22), 2nd st. before the verses and numbers	11	0	0

	£	s.	d.
Anne d'Autriche (23), life size head, 1st state	16	0	0
Simon Arnauld de Pomponne (24), life size head, 1st state	18	10	0
Dreux d'Aubray (25)			
Claude Auvry (26), 1st state	7	10	0
Louis de Bailleul (27), 2nd of four states			
Cardinal Antoine de Barberin (28), the only state	8	10	0
Cardinal Antoine de Barberin (29)	1	10	0
Cardinal Antoine de Barberin (30), the only state	6	0	0
Etienne Jehannot de Bartillat (32), 1st state	7	0	0
François de Vendôme, Duc de Beaufort (33), 2nd state			
Beaumanoir de Lavardin, Evêque de Mans (34), 1st state	7	10	0
Beaumanoir de Lavardin, Evêque de Mans (35), 1st state			
Pomponne de Bellièvre (36), 2nd state, with two others	7	0	0
Pomponne de Bellièvre (37), 2nd state	51	0	0
Charles Benoise (38), only state			
François Blanchart (39), first state	2	12	0
François Blondeau (40), only state			
Bochart de Saron (42), only state			
Gilles Boileau (43), 2nd state	6	10	0
François Bosquet (44), 2nd state			
J. B. Bossuet (45), 1st state, cut			
Louis Boucherat (46), only state	12	10	0
Pierre Bouchu (47), 1st state			
Frederic Maurice, Duc de Bouillon, Vicomte Turenne (48), 2nd state	7	7	0
Frederic Maurice, Duc de Bouillon, Vicomte Turenne (49), 3rd of 5 states	18	0	0
Godefroi Maurice, Duc de Bouillon (50), cut to engraved plate	15	10	0
Emmanuel Cardinal de Bouillon (51), 1st state	18	10	0
Emmanuel Cardinal de Bouillon (52), 1st state			
Emmanuel Cardinal de Bouillon (53), 1st state	6	10	0
Victor Le Bouthillier (54), 1st state			
Victor Le Bouthillier (55), 1st state	9	5	0
Victor Le Bouthillier (56), only state			
Marie de Bragelone (57), before the verses			
Jacques Marquis de Castlenau (58)	11	0	0
Gui Chamillard (59), 2nd state			
Jean Chapelain (60)			
Charles II., Duc de Mantoue (62), only state			
Charles V. de Lorraine (63), before the verses on separate plate	6	10	0
Charles d'Ailly, Duc de Chaulnes (65), 2nd state	2	0	0
Leon de Bouthillier, Comte de Chavigny (66), only state	2	15	0
Christine, Reine de Suede (67), 3rd state			
François de Clermont Tonnerre (68), 1st state	10	15	0
François de Clermont Tonnerre (68), 3rd state			
Pierre du Cambout (69), 1st state	10	10	0
Pierre du Cambout (70), 1st state, cut			
Jean Baptiste Colbert (71), 2nd st. before alteration of border	5	5	0
Jean Baptiste Colbert (72), 2nd st. before alteration of border	7	10	0
Jean Baptiste Colbert (73), the only state	1	5	0
Jean Baptiste Colbert (75), 6th state before alteration of dedication	19	10	0
Jacques Nicolas Colbert (77), 2nd state	10	10	0

	£	s.	d.
Honoré Courtin (80), 1st state	11	0	0
Alexandra de Sève (82), only state			
Louis Doni d'Attichy (83), only state			
François de Bonne, Maréchal de Créqui (81), 2nd st., with an impression of No. 83	13	0	0
Jean Dorieu (84), only state	7	7	0
François Dulieu de Chenevoux (85), only state			
Jean Charles d'Orléans, Comte de Dunois (86), only state	11	10	0
Henri de Bourbon, Duc d'Enghien (90), only state	15	10	0
Bernard de Foix, Duc d'Espernon (91), 1st state			
John Evelyn (93)	3	5	0
Basile Fouquet (97), 1st state	20	0	0
Nicolas Fouquet (98), 3rd of 6 states, with two others	7	0	0
François Guenault (105), only state	8	0	0
Henri de Guénégaud (106), 1st state			
Harlay de Chanvallon (107), 3rd state			
Harlay de Chanvallon (108), 1st state	18	10	0
Charles de la Porte, Duc de la Meilleraye (118), 1st st.	30	0	0
Charles de la Porte, Duc de la Meilleraye (118), 2nd st.	11	10	0
Charles Le Tellier, Archevêque de Reims (139), 1st state	21	10	0
Charles Le Tellier, Archevêque de Reims (139), 4th state			
Charles Le Tellier, Archevêque de Reims (141), 1st state, cut	12	10	0
Jules Paul Lionne (147), 1st state	15	10	0
Henri Auguste de Loménie de Brienne, 1st st.			
Louis XIV. (152), 2nd state	3	10	0
Louis XIV. (153), 3rd state before the ermine mantle was altered to armour	10	10	0
Louis XIV. (155), 1st state before the alteration to the hair	20	0	0
Louis XIV. (156), 3rd state	20	0	0
Louis XIV. (162), 5th of eleven states	20	10	0
Louis le Dauphin (163), last state, with Edelinck's address	3	10	0
Cardinal Jules Mazarin (175), 1st state	20	10	0
Cardinal Jules Mazarin (178), only state	9	5	0
Cardinal Jules Mazarin (179), only state	5	5	0
Cardinal Jules Mazarin (180), 1st state	6	10	0
Cardinal Jules Mazarin (181)	10	0	0
Cardinal Jules Mazarin (182), only state	10	10	0
Cardinal Jules Mazarin (183), 1st state			
Cardinal Jules Mazarin (184), 1st state	10	0	0
Cardinal Jules Mazarin (186), 2nd state	4	0	0
Cardinal Jules Mazarin (187), 1st state	6	0	0
Hardouin de Perefixe de Beaumont (214), 1st state	43	0	0
Denis Talon (228), only state	22	10	0
Denis Talon (229), 1st state			
Cardinal Pierre de Bonzi, 2nd of thirteen states	10	0	0
François Michel le Tellier, Marquis de Louvois, 1st state	56	0	0
Henri de Lorraine, Marquis de Mony (197), 1st state	5	5	0
Henri de Savoie, Duc de Nemours (198), 1st state	10	10	0
Henri de Savoie, Duc de Nemours (199), 1st state			
Ferdinand de Neufville (203), 1st state	17	10	0
Ferdinand de Neufville (204), 1st of nine states			
Nicolas Potier de Novion (205), 2nd state	5	0	0
Nicolas Potier de Novion (206), 2nd state			
Nicolas Potier de Novion (207), 2nd state	14	10	0

MISCELLANEOUS

Old Toys

By Mrs. F. Nevill Jackson

It is not only the beauty or even the human interest in old toys that make their study a most attractive one; the pleasure to the connoisseur and collector of antique playthings lies in the fact that they were made by the same craftsmen who wrought for adult use, for there was no separate guild of toymakers.

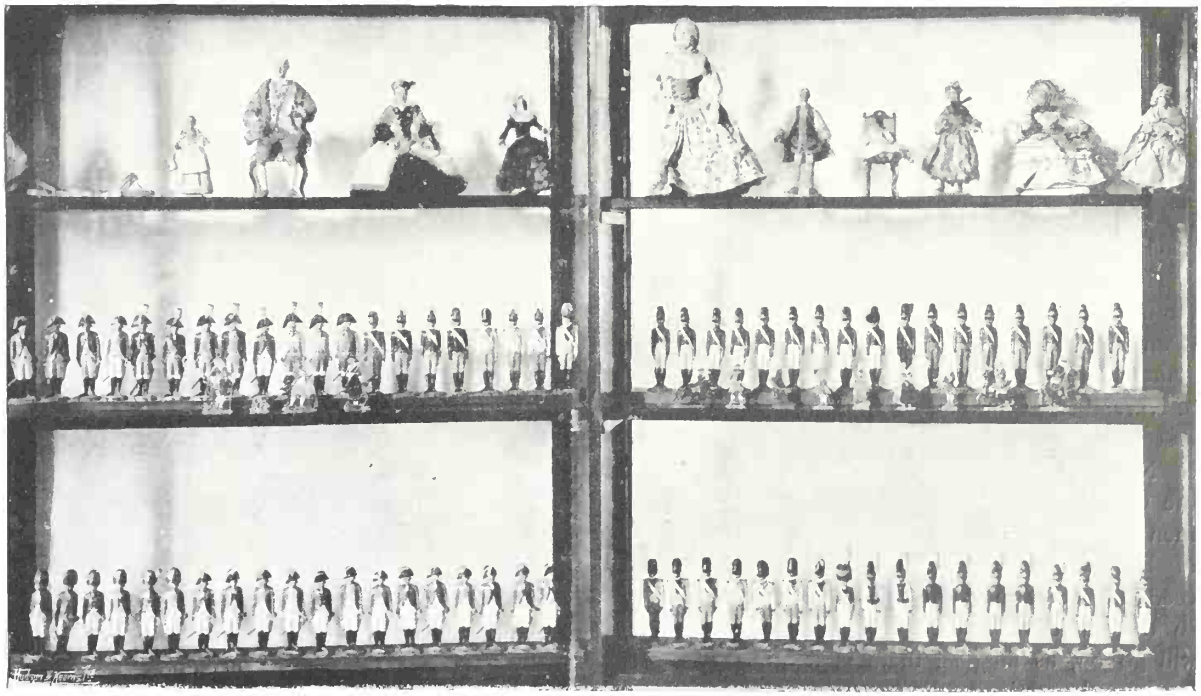
Workers in iron, wood, leather, gold, or silver sometimes made a replica in miniature of their handiwork for a child's toy, or were commanded by a wealthy patron to furnish a smaller duplicate piece for the use of the children; for this reason toys are to be found in the cabinets of most great collectors.

A tiny tea service with the seventeenth century hall-mark of Augsburg is now in the Ducal Museum, Gotha; the enamelled cups, of which there are six, stand but 2 inches high.

According to the late Mr. Cripps, the first English teaspoon known with its date-mark is a toy teaspoon dated 1689.

It is unfortunate that the silver soldiers of Louis XIV., given to him when he was twelve years of age, were melted down, together with so many of the masterpieces of the silversmith's art of the period, in order to furnish means to provide for the army of flesh and blood for the king's wars. It was Merlin who made the toy army "*tout de cavalerie, infanterie, et les machines de guerre, le tout en argent*" from designs furnished by Chassel of Nancy.

For the eldest son of Louis XIV., Colbert sent



Dolls and Soldiers from the Munich Museum. The soldiers, of painted lead, are 6 inches high. They include examples of the Prussian Guard under Frederic II., 1744-1750, Fusiliers under Napoleon, and many others.

Feudal Toy Knight in a complete suit of armour, 5 inches. The helmet is engraved, the cuirass bordered with interlaced ornament. There is a ring in the middle, and the insertion of a string when the child drags the toy along. From the Bavarian Museum, Munich.

to Nuremberg for toy soldiers in 1662. In his correspondence with his brother, Charles Colbert, occurs the following passage: "I beg you to remember the little ornaments I have asked you to have made by the most industrious masters of Augsburg and Nuremberg to serve as playthings for Monseigneur le Dauphin."

The army of Frederic the Great was the first complete lead army to be placed upon the market for purchase by the general public. Johann Georg Helpert, of Nuremberg, who died in 1794, was the first maker of lead soldiers. The army of Napoleon followed that of Frederic the Great. Wellington and his generals then found their way into the nurseries of Europe, and Crimean heroes succeeded those of the Peninsular War: and so the game of soldiers goes on, and will go on, as long as there is fighting between the nations. Early toy soldiers are generally about $7\frac{1}{2}$ inches in height. There are very perfect specimens to be seen at the Bayerische National Museum, Munich, and also at the Industrial Museum at Nuremberg.

Of still earlier fighting toys the miniature figures in complete armour are the most important. Although of extreme rarity, they are occasionally to be met with in a fine collection of antique armour. There are two at the Imperial Museum at Vienna, which are undoubtedly toys of the Middle Ages, when the jousts and tournaments of the men served as inspiration for the games of the boys. In *The Toys of Other Days* I have been able to give a representation of such toys in use. It is taken from a medallion in the treatise entitled *Der weisz Koenig*, which sets forth the doings of the Emperor Maximilian I. Five boys are at a table on which are two toy armoured figures on horseback: the boys work the figures from the sides, manipulating them so that the little lances meet, as in the list in the tourneys of the day.

With regard to toy furniture, it is extremely difficult to differentiate between actual playthings and those pieces made for holding small articles of value, such as jewels and trinkets, or as a "tour de

Miniature armour of 15th century. In the Bayerische Museum, Munich. Largest helmet 4½ inches.

force of the master cabinet-maker. In examining those pieces which are well authenticated as having been part of the furniture of a doll's house, or are still standing in one of the wonderful old miniature rooms of the seventeenth or eighteenth century, we cannot be mistaken in their character as genuine playthings.

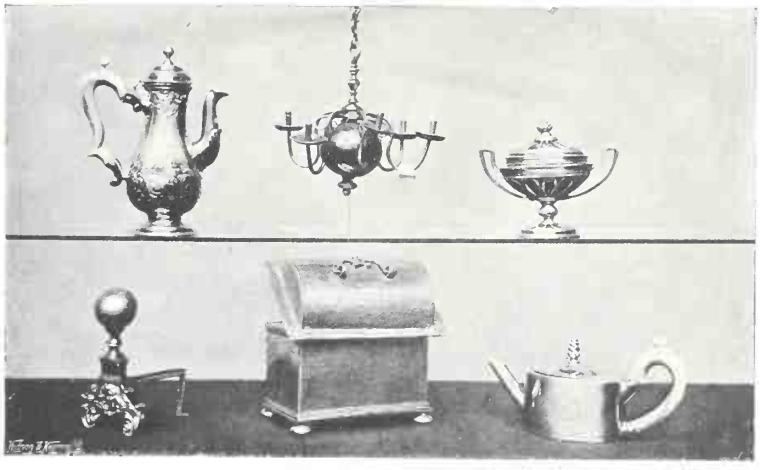
A most interesting specimen is an oak flap table with cabriole legs, which is now in use in a doll's room as a dining-table. This stands 7½ inches in height, and is a beautifully finished piece of cabinet work; on it are set out a pewter service of plates 1 inch in diameter, knives and spoons of ivory, and salt-cellars of the old, quaint flat shape.

So perfect in detail are the old pieces, that infinite trouble was taken to get miniature brass fittings suitable for handles, escutcheons, and key-holes. A straw-work chest of drawers, now at South Kensington Museum, has brass drop handles of Lilliputian dimensions suitable for the 8½-inch article of furniture; a green lacquer toilet-glass with three drawers beneath is equally well provided with metal fittings in proportion to its size.

This thoroughness in the carrying out of detail in old playthings is well exemplified in the miniature vessels of brass and copper which are to be found in the old German dolls' houses of the seventeenth and eighteenth centuries: pierced and repoussé ornament is frequently found; a warming-pan with a five-inch handle will have a hinged lid pierced and engraved as finely as the large specimens of the same period; while we have seen copper pails and mugs with twisted rope pattern round the edge.

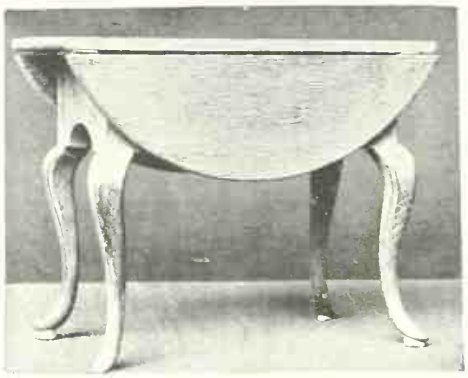
Toy tea service of Lowestoft china. Teapot, 3¼ inches high.

The brass and copper saucepans which form so important a part of the equipment of the toy Nuremberg kitchens are suitable for real use. The tiny cake moulds will stand an oven sufficiently hot to cook the frothing sponge cakes which the children made to put into them, for these elaborate kitchens were used as educational toys, so that the little girls who would one day rule over a household of their own should learn all kinds of housewifely mysteries while they were young. The dolls' linen presses are furnished with piles of linen neatly tied up with ribbons, so that the children learnt how to count up the dolls' serviettes an inch square in size or give out the sheets for use in the bedrooms and nursery. A fine seventeenth century doll's house



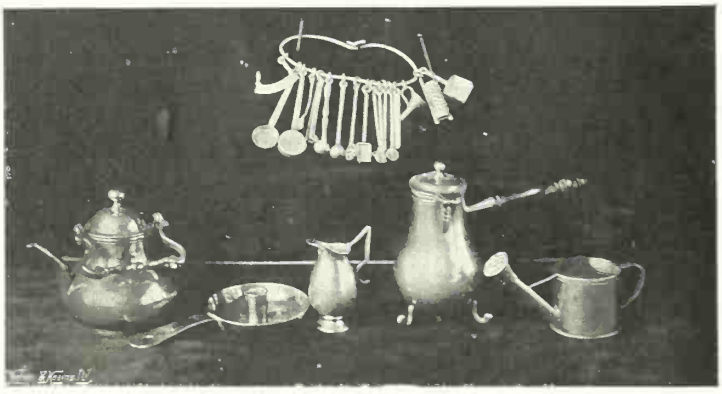
Silver chandelier, 4½ inches in diameter; jam jar lined with miniature blue glass; fire-dogs, basket, and teapot. All these belong to Mr. Fitzhenry.

gives a rare peep into the complicated household machinery of one of the great self-contained mansions of that date. There we see, besides the bundles of sponges, huge stores of spices, rice, and other things of foreign growth, only obtainable at the great yearly fairs or from the pack mules: rolls of cloth and of linen are ready for the household use, while weights, scales, and a tiny till are in their places on a table. In this doll's house, which stands 5½ feet high, the floors of the salon are of parquet, the walls panelled, and the staircase hung with tapestry.



Oak table, with rose flaps, 13 inches high, belonging to a doll's room of Queen Anne period.

To toys of pottery and porcelain we are indebted for much of our knowledge of the forms of playthings of early times. The resistant nature of terra-cotta and glazed ware, combined with the air-tight method of burial, has resulted in an extraordinary state of preservation which is remarkable in objects so fragile. Bright-coloured clay balls of small size are just as they were when boys and girls of ancient Egypt played with them, while the frescoes of Beni Hassan show us the complicated mode of catching and throwing indulged in by the players. Sometimes hands were clasped over the breast or behind the back as the ball fell into them, or two balls were used at the same time by one player: as with the Greeks and Romans, riding on the back of an unsuccessful catcher by a second player was a punishment or forfeit; this was redeemed when the next player missed the catch. Doubtless other kinds of balls, such as those covered with leather and stuffed with tightly rolled papyrus fibre or rye husks, were used for such games.



Silver tray, 13 inches in diameter, on which are hung seventeen kitchen utensils, including steak beater, grater and funnel; silver tea and coffee set and trumpet.

To most collectors of china, toy services are tolerably well known. A beautiful little toy tea-set of the salt-glaze introduced into Staffordshire by the Dutch potter, John Philip Elers, may be seen at the British Museum. It is not one of the early specimens with applied ornament. Beautiful Lowestoft services, the largest pieces but a few inches in height, are occasionally to be found. They are often complete with cake-plates, teapoys, and chocolate pots. Complete dinner services are more rare. A Leeds example, belonging to the author's family, has the familiar wheat-ear border in black. There are fifty pieces: the soup tureen measures 2½ in. in height; the vegetable dishes, salad and junket bowls and salt-cellars are of the usual oval form. The old green vine-leaf pattern in Wedgwood was also made in toy sizes for dessert.

17th century doll (German), 5½ inches. The dress is trimmed with the lace of the period.

There are miniature pieces in Chinese porcelain of very early date. Miniature vases are on an altar in a painted kakemono, in which scenes from child life in China are painted by a Japanese artist of the fifteenth century. There is a tiny praying-mat: the altar is in miniature; on it is the figure of a deity a few inches high; two long vases, one with a floral offering and one holding joss sticks, are at the side. Three children with grave faces and clasped hands kneel, and in the background an elder girl plays with a chubby baby.

Ecclesiastical toys have been

made to a considerable extent, for in imitating the serious doings of adults children have frequently used religious exercises as a form of play and without offence, for there is not necessarily levity in their mimicry, which is the basis of nearly all child-play.

Chinese children riding wheeled hobby-horses. From the "Roll of the Hundred Children," painted on silk by an artist of the Ming Dynasty.

In Oriental lands the toys of the children are endowed with the attributes of spirits and of gods and goddesses. There is a deep significance in the kite as the "over soul" of the Egyptians; it is the scapegoat of the Koreans. In Japan the spirits of football are three in number, having the faces of children and the bodies of monkeys. The words used as cries at certain points of the game are their names. Greek girls dedicated their toys to Diana, the boys theirs to Mercury.

Many a page in history is crystallised in a toy. There are French tops of the eighteenth century, which, when spinning, cast a shadow of the profiles of Louis XVI. and Marie Antoinette. There is the emigrette, the little game with the disc of ivory which the emigrants played with, whiling away many a dreary hour of anxiety or depression while at the pastime. There are the playing cards of the Revolution, in which no crown or other insignia of royalty appear, and all the kings and queens wear the cockade of liberty, and there are many other old toys, quaint, beautiful, or rare, more fully described in *The Toys of Other Days*,* from which volume our illustrations are taken.

* *The Toys of Other Days*, by Mrs. F. Nevill Jackson (Country Life Limited), 21s. net; Edition *de Luxe*, £2 2s. net.

Egyptian toy animal, with movable jaws manipulated by a string. 8 inches long.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Engraving.

Dear Sir,—I should be glad to know whether any of your readers could assist me in ascertaining the author of the engraving of which I send you photograph.

Yours very faithfully,

J. Mallett.

Unidentified Picture.

Dear Sir,—In answer to the query in last month's Connoisseur respecting the landscape with figures—*Halt at the Chase*—an illustration of which appears on page 190, may I be allowed to express the opinion that the work is by, or after, Philip Wouverman, and a larger size than most of his productions. The startled horse is particularly fine.

Yours truly,

T. N. B. Cowley.

Unidentified Engraving.

Dear Sir,—Respecting the query of Mr. L. Wrathall in your October number, the engraving is that of the Earl of Harewood. We have two proof engravings of the same, and the title reads as follows:—

"This Portrait from which this print was engraved of the Earl of Harewood (when Viscount Lascelles) was presented to the Countess of Harewood by a numerous body of Freeholders, of the county of York, in testimony of their deep sense of his public services during his representing that County in Parliament, and as a token of respect for his distinguished worth."

Lord Lascelles was one of the famous three who contested the great election of 100 years ago for the County. Lord Milton and Mr. Wilberforce were the other two, and it is reputed to have cost each a small fortune. We have here a fine old glass goblet on a square vase, engraved, "Lascelles for Ever," which was a memento of the election, and which is still a subject to talk about when elections are mentioned. Harewood House, the Earl's residence, between Leeds and Harrogate, is seen in the background of the engraving.

Doubtless other correspondents have sent you these details, which are well known.

Yours truly,

Richard B. Thorp.

UNIDENTIFIED ENGRAVING

Samuel Medley

Painter of the portrait of Rev. Samuel Pearce, of Birmingham. He was son of the Rev. Samuel Medley, minister of Byron Street Baptist Chapel, Liverpool, until his death July, 1799. He compiled a memoir of his father, August, 1806, in the preface of which he apologises for the delay in its publication as "*being absorbed in the engagements of a profession which claims nearly the whole of his time and attention.*" The memoir which I have before me contains a superior engraving of his father from an oil-painting by the son, engraved by Isaac Taylor, of Chipping Ongar, Essex, father of Jane and Ann Taylor (afterwards Mrs. Gilbert), noted authoresses. I have met with other portraits of ministers and men of that time by the same engraver. Samuel Medley carried on his profession in Liverpool. His sister, Sarah Medley, in 1803, also issued a memoir, letters and poems of her father.

Washington Portrait.

Mrs. Hall Dare would be glad to know who has the original painting of George Washington and his family in evening dress, painted by J. Paul, and engraved in colours by E. Bell, and published in 1800. Also has anyone the original painting of the *Rival Favourites*, by A. W. Devis, coloured print, 1804?

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PORTRAIT OF A LADY
By Le Chevalier
From a Pastel in the possession of Charles Wertheimer, Esq.

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The Ice-bound Lagoons of Venice

By George A. Simonson

In the recently issued third volume of Sig. Pompeo Molmenti's standard work "*Storia di Venezia nella vita privata*" (chapter iv.), the reader is incidentally informed that the city of the lagoons was a favourite resort of visitors of all nationalities, even in olden times, owing to the mildness of its climate. It would, however, be a mistake to draw the inference from this statement that there were no records of severe winters in the whole of its history. Surveying the period extending from 568 down to 1794, Giambattista Galliciolli, the author of a work containing a store of miscellaneous information,* cites a number of years in which Venice was visited by intense cold, especially in the course of the last two centuries of the Republic, during which its lagoons were covered with ice more than once. The annexed reproduction of an eighteenth-century Venetian pen-and-ink drawing shows the belt of water separating the island city from the mainland frozen up, and it is so faithful a transcript of contemporary life that we are able to fix the date of the memorable occurrence which it chronicles.

In 1788, according to a reliable authority† who supplements the chronological list of exceptionally cold Venetian winters drawn up by Galliciolli, there was an unprecedented winter culminating in the freezing of the lagoons on the 28th of December, and the Venetian waters remained covered with ice until the 10th January, suspending all free navigation.

To commemorate this ice-blockade popular songs were composed which are remembered to this day. The strange incidents to which it gave rise became not only the staple of now familiar nursery rhymes, but of pictorial art also, and there are two engravings of the period, one by Teodoro Viero and the other by Scattaglia, which were turned out in honour of the occasion.

The frozen lagoons are also represented in two oil-paintings. Whilst the author of one of them (which is at the Museo Correr, Venice) has remained

* *Giambattista Galliciolli. Memorie Venete antiche Profane ed Ecclesiastiche*, vol. ii. See chap. xiv., § 3, Freddi e Geli.

† *Mose. Giuseppe, Levi. Il ghiaccio nella Veneta laguna nel 1788 per la prima volta descritto ed illustrato. Venezia, tip. Antonelli*, 1858, 8°, pp. 6–9.

THE ICE-BOUND LAGOONS FROM AN EIGHTEENTH CENTURY VENETIAN PEN-AND-INK DRAWING

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anonymous, the other, which hangs on the walls of the Querini Stampalia Institute of the same city, is the work of Gabriele Bella.*

The most interesting of the representations of the ice-bound lagoons is, however, the pen-and-ink study reproduced on the preceding page. It is much richer in anecdote than the two paintings in Venice, with which it seems to challenge comparison as almost the same *décor* figures in each composition. Though it is only possible to localise approximately the surroundings which enclose the bird's-eye view in the centre of the illustration, it is some spot along the *Fondamente Nove*, that is, the north-eastern shore of Venice, which we see in the foreground, whilst the mountains of the mainland rise up in the distance. So much for the topography common to the pictures and the drawing.

At first, an observer scanning the illustration rapidly might be misled into thinking that it is a Dutch canal scene which unfolds itself to his bewildered gaze, and not the ice-bound lagoons of Venice, which would seem to belong to the realm of fiction rather than to the domain of reality. To suggest an impossible contingency, the Venetians used to say that the Campanile had fallen ("*ghe casca il Campanil*"). It was so familiar a spectacle to them, that they could not conceive its disappearance. It requires a similar effort of our imagination to conjure up the vision of the frozen lagoons, though pictorial art furnishes ocular demonstration thereof.

The Lilliputian figures in the reproduction are so humorously and quaintly sketched in, that the artist to whom we owe them almost seems to have taken as his model one of the Dutch small masters who delighted in depicting skating parties on frozen canals. The comical demeanour of the Venetians disporting themselves on the ice contrasts most effectively with the gestures of the astonished spectators clustering around the high house in the foreground of the composition. The predominating note of the heterogeneous *ensemble* is one of overflowing merriment, but one element of sadness is most picturesquely interwoven with the general scheme of it, namely the procession of monks accompanying the coffin which is being drawn along the ice.

In order to reconstruct the whole scene in the light of the information at our disposal, I will recall quite briefly how Venice was affected by the intense cold in 1788. For, strange as it may seem, the public, in the midst of the accidents and dangers which beset them, did not lose any of their wonted joviality, though many of the poorer Venetians succumbed to the severe frost, dying of syncope: and reckless wanderers who strayed from the ice-track marked out for public safety got drowned. The counterpart to the heavy list of daily-occurring casualties may be found in the descriptions we read of the new pastimes devised by the Venetians and the alleviation granted to them by the authorities, who under the unique circumstances sanctioned the free import of wine, meat, and other necessaries of life. The diversions on the ice, which proved great attractions, included the ancient game of acrobatic skill called *Forze d'Ercole* and the Moorish military dance (*la Moresca*), which is faithfully reproduced in the illustration accompanying this text. All Venice, we are told, flocked to the scene to witness these feats. A motley crowd indeed the Vanity Fair of the draughtsman discloses. Tents and sheds, it is related, were improvised to serve as taverns, where comers drank and ate merrily. Fires were lit, in front of which the public might get warm, and children amused themselves spinning their top or playing with a ball on the ice. At the approach of night, parties of eager sightseers returned home on foot across the hardened waterway to the place of their destination on the mainland, Mestre or Campalto, and as they proceeded, the stray lights burning in their lanterns grew dimmer and dimmer, until they disappeared in the dark of the night.

Besides the freezing of the lagoons, Venice afforded another thrilling spectacle to visitors in 1789. Towards the close of the year there was an outbreak of a famous fire on the Grand Canal, which created a great panic amongst its inhabitants, and inspired one of the most sensational pictures which we owe to the brush of the celebrated landscape-painter, Francesco Guardi.†

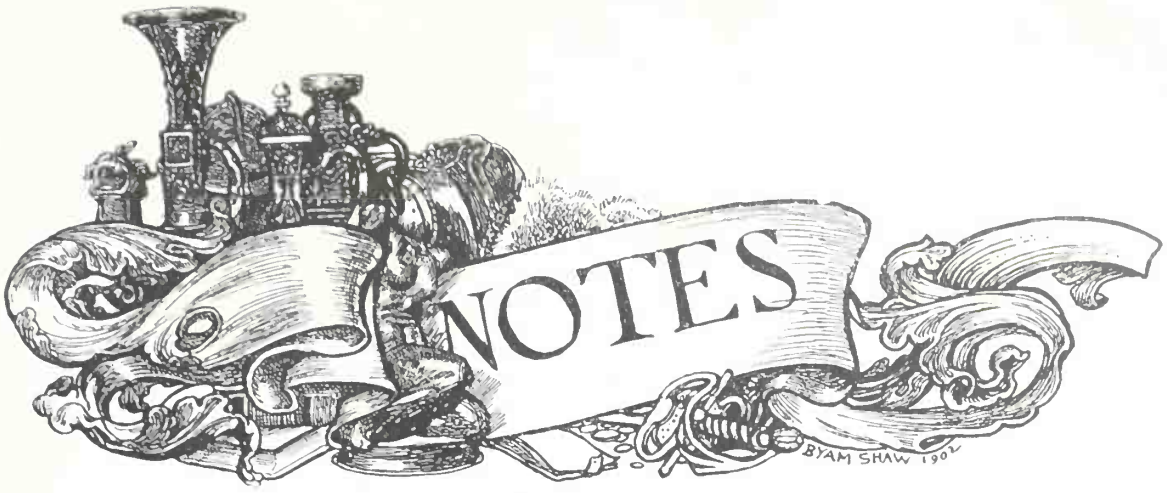
* On a *cartellino*, which figures in the right-hand corner of the picture, the following commemorative verses are inserted:—

"Del mille sette cento e ottanta otto
Nel mese appunto che l'anno finiva,
S'incominicio a gellar ai vintiotto
Continuando nel mese che seguiva
Sino li dieci che d'allor in rotto
Il passaggio dall'una, all'altra riva
E affin che la memoria non sia spenta
Ciascun sucesso qui si rappresenta.

Translation.

In the last month of the year seventeen hundred and eighty-eight, the lagoons began to freeze, and the ice lasted till the tenth of the following month, on which day the navigation from shore to shore became free again. In honour of the occasion, the various incidents which happened are here represented.

† See the author's monograph on Francesco Guardi (Methuen and Co.), p. 59.



A CORRESPONDENT writes:—With reference to your interesting article in the April, 1908, Number on Druggists' Jars, I think that this branch of Ceramics is not so much neglected as your correspondent seems to imagine. I know myself of several collections in this district, and if any jars turn up at a dealer's they readily sell at good prices. One collection that I know of contains sixteen jars, all blue and white and of different shapes and very good specimens.

Druggists' Jars

The finest lot I know of is in the possession of a friend of mine; he has also the finest Bellarmines, Adam and Eve and William and Mary plates, and German drinking mugs and Wiederkoms that I have ever seen. He showed me a few weeks ago a very fine lot of Italian drug jars that he had recently met with. Some of them are blue and white, and are very beautiful shapes, quite different to anything I have seen before.

With regard to colours, druggists' jars are not always blue and white, the Italian ones especially being decorated very beautifully in various colours.

The first photograph represents two in my own collection, which make a very good pair, although they are not from the same pottery. The one I believe to be Italian, and was used to contain a preparation of apples. The colours on that are green, yellow, lavender, and blue, and the design is very interesting. The other one is Hispano-Mauresque,* and I believe it to be a century earlier than the Italian one. The merchant's mark at the top is of interest. The colour of the figure is of a brilliant yellow.

I have a small Italian Drug pot of globular form which is brilliantly coloured. I have also several small drum-shaped pots the shape of a pound jam pot, but smaller. These are blue and white, with one exception, which is pink, and it is the only one I have ever seen of this colour. These are shown in the second photograph, the pink one being on the left. The third photograph shows a set of small jars in my friend's collection. These are of a cream colour, and the shape and size of an ordinary ginger-beer bottle. The shape of the cartouches is very beautiful, and reminds one of those in the old Italian and Dutch books of emblems. They are blue.

It may be interesting for your correspondent to know that the Christmas number of the *Chemical*

DRUGGISTS' JARS IN THE COLLECTION OF A. H. BATES, ESQ.

* More probably Spanish.—ED.

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Trade Journal contains a good description of a very fine collection in Paris; it is well illustrated. To druggists' jars belong also snuff jars, and these are often very fine and beautifully decorated.

The date of most of these drug jars I take to be about 1650, therefore when your article states sixteenth century should it not be seventeenth century?

A. H. Bates (*Edgbaston*).

GLOBULAR AND DRUM-SHAPED DRUG POTS

SET OF SMALL CREAM-COLOURED DRUG JARS

Old Iron Chest

It is somewhat difficult to place the age or origin, with any exactitude, of an article dredged from the bottom of the sea; but this iron chest is probably a relic of the Great Armada, as it was discovered at the estuary of the Taw. The curious and interesting lock is a splendid example of the art of the locksmith of that period, the different springs and catches being artistically hidden under a graceful design, and although massive and in appearance difficult of movement, yet the key may be turned with but little effort.

OLD IRON CHEST, ATHENÆUM, BARNSTAPLE

Built entirely of iron, the dimensions are: Length 3 ft., breadth 18 in., depth 18 in., and the lock has nine spring catches and two bolts, actuated by the key which is inserted through the centre of the cover of the box. In the left hand bottom corner is a partition forming a smaller chest, with a lid secured by a smaller edition of the large lock. The massive clamps and handles on the outside are necessarily strong, for the weight even when empty is considerable.

It is easy to weave many thoughts and stories of flood, battle, and storm around the old strong box, and imagine it the possible cause of guilty deeds and greedy envy; but its romance and history can only be surmised, and after a probably eventful career, together with its long rest at the bottom of the sea, it now remains in peace—an object of great interest—in the Athenæum at Barnstaple.

A New Velazquez

An important picture by Velazquez, which was sold with the rest of Mr. Arthur Sanderson's collection at Christie's last July, has gone abroad and found a permanent home in the National Gallery of Budapest. It is one of the *bodegones* which were painted by the master at Seville, during the first years of his artistic activity, after he had left his first master Herrera, at the time when he was continuing his studies under Pacheco. Very few of these early *bodegones* have so far been definitely identified. Indeed, apart from the unquestionably authentic *Repast* which Prof. Langton Douglas secured at Christie's for the surprisingly modest sum of 1,000 guineas, and which is now in Budapest, there are only six examples upon the authenticity of which expert opinion is undivided.

Two of these, representing *The Water Carrier of Seville* and *Two Young Men at a Meal*, are in the Duke of Wellington's collection at Apsley House. Another, depicting an *Old Woman frying Eggs*, belongs to Sir Frederick Cook, at Richmond; yet another, *The Vintager*, was recently in the possession of a London and New York firm of art dealers: whilst the fifth, *The Musicians*, which was discovered by Prof. Douglas in Ireland, is now at the Kaiser Friedrich Museum in Berlin. The last of the authentic *bodegones* is the *Breakfast* at the Hermitage in St. Petersburg; and it is with this picture that the *Repast* of the Budapest Museum shows the greatest points of resemblance. In both works, three figures are placed around a table laid out for a meal. The old man on the left is practically identical in both pictures, although in the Hermitage version he is holding a radish in the extended hand. The attitude of the youth facing him, thumb in air, is likewise identical, save that in the St. Petersburg picture his face is smiling and turned towards the spectator. The most notable difference is to be found in the central figure—a grinning boy in the one case, and a girl intent upon filling a glass out of a jug in the other.

A REPAST BY VELAZQUEZ

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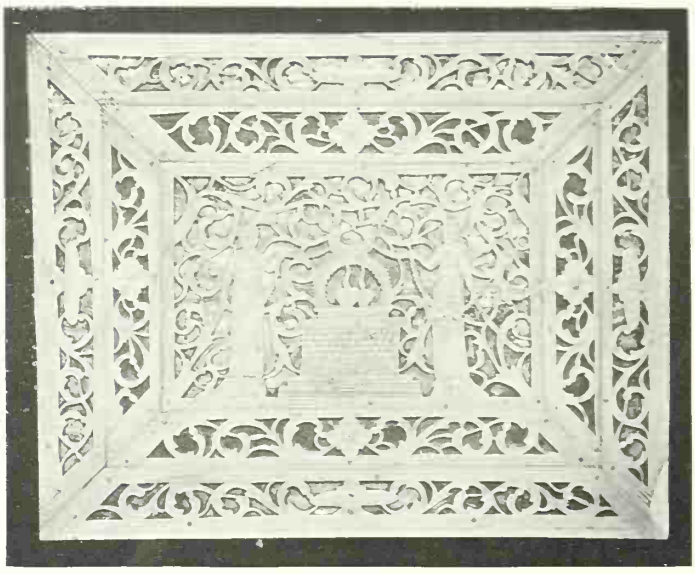


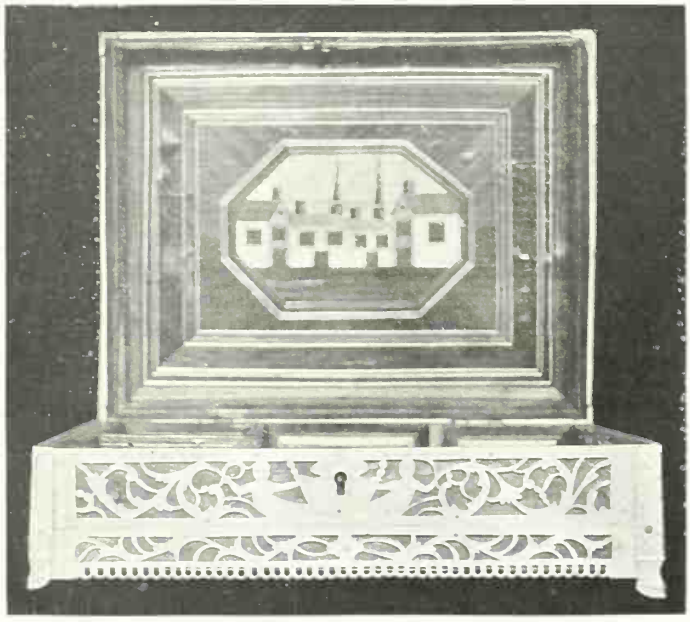
CARVED BONE LID TO STRAW MARQUETRY BOX

The Arundel Club Portfolio

THE *Repast*, by Velazquez, which is the subject of the note on page 273, is one of the twenty plates presented this year by the Arundel Club to the subscribers of their portfolio. This year's selection comprises a vast range of interesting works by masters belonging to the world's greatest schools. Among them we note with pleasure Col. Holford's superb full-length *Portrait of a Young Man*, by Justus Sustermans, which caused so great a stir on its recent appearance at the "Old Masters" exhibition in Burlington House; and the very beautiful so-called Leonardo da Vinci *Portrait of a Man with Hawk*, in the Windsor Castle collection, which, on morphological grounds, has been given by Mr. Berenson to the Venetian master, Alvise Vivarini. It is satisfactory to note that Zoffany, who has so long and so unjustly been held in slight esteem, has been considered worthy to figure in such august company, and the *Charles Towneley, the Collector, in his Library, with his Marbles*, in Lord O'Hagan's collection, certainly deserves to be rescued from obscurity and to contribute towards the recognition of Zoffany's sterling merit. Opie, Hogarth, Cotman, Nicolas Elias, Koninck, Rubens, Lenain, Pesellino, Piero di Cosimo, Granacci, Stephan Lochner, Guillim Stretes, and two Italian *ignoti*, make up the list of this year's portfolio.

Straw Marquetry Box

THE box here illustrated is given as another interesting example of the straw marquetry work described in the article by A. F. Morris in our September Number. This box is a fine example, not only of straw marquetry, but also of the beautifully carved bone decoration which was combined with it by the skilful French prisoners confined in the old barracks at Norman Cross, in Huntingdonshire, during the Napoleonic wars. It now belongs to Major Raymond Smythies, who inherited it from his



STRAW MARQUETRY BOX

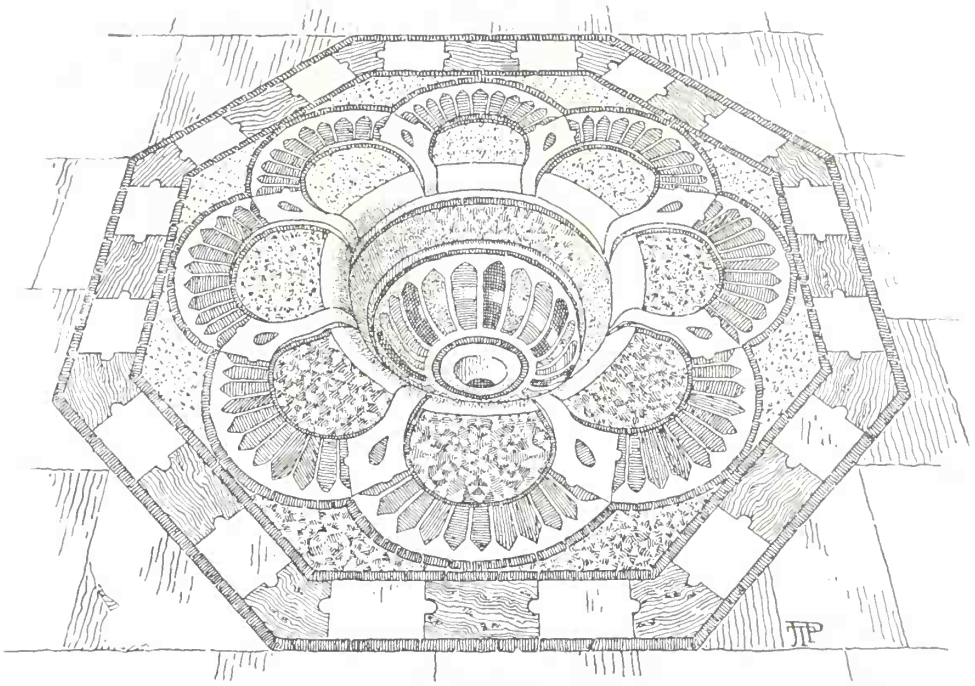
THE YOUNG CHEVALIER (PRINCE CHARLES EDWARD STUART)
ENGRAVED BY A. J. SKRIMSHIRE, AFTER LARGILLIERE

uncle, the late Major John Vyse Kelly, who owned a property and lived at Norman Cross in the old days. A paper is pasted on to the bottom of the box on which is written, "Made by French Prisoners at Norman Cross, Huntingdonshire, out of Mutton Bones, 1811." The picture, in straw marquetry, on the inside of the lid is particularly pleasing in colour, and apparently represents the barracks at Norman Cross. If this be so, they hardly seem to deserve the severe strictures passed on them by George Borrow; but doubtless the real barracks were not quite so pleasing as this delicate little picture of them in straw.

On the outside the appearance of the elaborately carved and pierced bone-work is enhanced by rose-coloured and gold foil, with which the box is covered, and which shows through the lace-like carving.

A Syrian Fountain

The Arab houses of North Africa and Syria were generally built on the model of late Roman examples; and those who have visited the so-called "House of the Mufti" at Cairo will recall resemblances in many particulars to the houses of Pompeii. The principal apartment in these Arab houses was the men's reception room, a spacious chamber, known as the Mandârah, having in the centre of its floor the Faskeeyeh or fountain, and at least on one side, and often on three, a recess, or Leewan, fitted with divans, and raised slightly above the general floor level. Our illustration shows a Faskeeyeh from a house in Damascus, which, like many other houses in that ancient city, was falling in ruin, and its fountain is now safely stored in the Oriental section of the Victoria and Albert Museum. The date assigned to the work is the middle of the seventeenth century; and accepting this as correct, it is interesting to notice the great similarity which exists between it and the fountain in the House of the Mufti, and to see the continuity in design which ran through the ages of Saracenic art till the flood of occidentalism came in to ruin it altogether. Two sorts of mosaic are used in the decoration of this fountain; the borders are formed by white inlaid with coloured marbles, somewhat in the ancient manner known as "opus sectile," which in renaissance times developed into the rich mosaic work of Florence and Siena known as "pietra dura"; and the filling-in is made by a rough sort of "opus alexandrinum" evidently carried out by the artist, without any guiding drawings, who used up as best he could such material, very likely from some older work, as he had in hand. It may be a matter for regret that such a beautiful work of art should have to be torn from its appropriate surroundings: but it is better that it should survive, housed and ticketed in a museum, than be altogether lost amid ruin and neglect.—J. T. P.



A SYRIAN FOUNTAIN

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Another volume has been added to that useful "Chats" series published by Mr. Fisher Unwin—a volume which, to use a hackneyed phrase, will undoubtedly fill a long felt want. It has for its subject Oriental China, and is from the pen of Mr. J. F. Blacker, whose periodical articles on porcelain and pottery are so much read by the knowledge seeking amateur.

Chats on Oriental China
By J. F. Blacker
(Fisher Unwin)
5s. net

The growing appreciation of the porcelain of the Orient by collectors generally has been followed by a demand for a cheap and reliable handbook on the subject. Such a book Mr. Blacker has now provided. It does not challenge comparison with the more voluminous and expensive works by Gulland, Monkhouse, and others; and, in fact, the author makes no claim for his book to be an exhaustive treatise: but this much can be said, it is sufficiently complete to satisfy the majority of information-seeking amateurs, while it is worthy of the perusal of more advanced students of the wonderful work of the old-time potters of the East.

After an interesting introduction and a consideration of that important feature in the study of Oriental porcelain — the paste, the author considers the religion and mythology of the East with which the decoration on Oriental porcelain is so closely connected. Then each of the great dynasties is noted: chapters are devoted to such classes of porcelain as Chinese crackle, clobber ware, and the rare and highly-prized *famille noire*: and several chapters are devoted to designs and marks.

A word must be said regarding the illustrations, of which there are over sixty, each occupying a full page. These should prove to be one of the most valuable features of the book, for each piece illustrated is fully described on an opposite leaf, so that they form practically an illustrated series of lessons on Chinese porcelain.

Our frontispiece, *A Portrait of a Young Rabbi*, is one of the magnificent series of paintings by Rembrandt that formed part of the Rodolphe Kann collection. It is signed and dated 1661, and is closely akin to Rembrandt's large study of Hendrickje Stoffels painted in 1660. The colour is almost monotone. The features, enframed in the thick chestnut hair and beard, stand out vigorously against the greyish brown background and the intense brownish black of the dress. The carnations are of a warm yellowish tonality, even more luminous than in the portrait of Hendrickje: the impasto is richer and more fused; the preparatory sketch is worked up by means of the dark, warm toned glazes characteristic of Rembrandt's last period. The portrait of Hendrickje Stoffels was reproduced in our pages in the article on the collection of Mrs. Huntington in January this year.

Our Plates

Les Baisers, by Debucourt, is an especially rare example of this notable French engraver's work, which we are enabled to reproduce through the courtesy of Mr. Joseph Duveen, of whose private collection of French engravings it forms a part. Philibert Louis Debucourt (1755-1832) is perhaps at the head of the colour-print engravers of his time, many of his prints having attained a truly remarkable value. His *Promenade Publique* and his *Promenade de la Galerie du Palais Royale* place him far and away ahead of almost all his contemporaries, while scarcely less excellent are his prints *La Noce du Village* and *Les deux Baisers*. An article upon this engraver appeared in our fourth volume.

The two charming pastels, *Mrs. Raikes*, by John Russell, and *A Portrait of a Lady*, by Le Chevalier, which we reproduce, are from the collection of Mr. Charles Wertheimer, through whose courtesy we are kindly permitted to reproduce them. The painter of the first named is without question one of the most noted portrait-painters of the last quarter of the eighteenth century, his work, nearly always in pastels, being almost on the same plane as that of the great triumvirate—Reynolds, Gainsborough, and Romney. Bacon, one of his biographers, says: "Our neighbour in Newman Street was certainly the finest painter in crayons this country ever produced"; and Redgrave styles him "the prince of crayon portrait painters."

Our plate, *The Holy Family*, by Sir Joshua Reynolds, though one of the most recent examples of Sir Joshua's work to be hung on the walls of the National Gallery, is by no means a recent acquisition. For some time, owing to its poor state, it had been relegated to the cellars, only to be brought to light by Sir Charles Holroyd, who placed it in the hands of a restorer who successfully restored to the work many of its lost beauties.

The colour plate, *The Young Chevalier*, is reproduced from a mezzotint by Alfred J. Skrimshire published by Mr. W. M. Power. The original portrait by Largillière is, of course, well known to all frequenters of the National Portrait Gallery.

The plate of *Mrs. Mary Robinson* is reproduced in response to the request of many readers who wish to possess it, but are prevented from doing so owing to it being out of print.

Two New Books

Two works of considerable interest have just been issued from The Connoisseur Offices. One is an essay on the *Life of Napoleon*, from the pen of Mr. J. T. Herbert Baily, and the other a work on *Old Sporting Prints*, by Mr. Ralph Nevill. As Christmas presents these works are eminently suitable, each being copiously illustrated with plates in colour and monochrome, and enclosed in a tasteful specially designed cover.

Mr. Baily's book contains reproductions of over sixty of the most famous Napoleonic pictures in colour and monochrome, while, as a frontispiece, there is a handsome reproduction in photogravure of the famous portrait of *Napoleon at Fontainebleau*, at Buckingham Palace.

Old Sporting Prints is also copiously illustrated with nearly forty plates in colour and a number in monochrome, whilst in addition to Mr. Ralph Nevill's treatise there are several appendices of great value to the collector of sporting prints, amongst them being a record of notable prints, with their prices, sold by auction since 1901.

Napoleon is published at 10s. 6d. net, and *Old Sporting Prints* in cloth at 7s. 6d. and in paper at 5s.

The Gainsborough National Memorial

To the Editor of The Connoisseur.

Sir,—The paragraph which you were requested to insert in your October number, referring to certain public comment of my own upon this movement, unjustifiably casts doubt upon my accuracy. You say: "Though there are facts concerning the initiation of the movement which may have some resemblance to those which Mr. Spielmann quotes . . . his remarks cannot be supported, and whoever has given him information leading him to suppose . . ." and so on.

Permit me to reply that I was intimately acquainted with the facts before I wrote upon them, which my critics should have ascertained before they contradicted me; that correspondence between the parties, as well as the earliest local newspaper comment, had been shown to me, and had been carefully digested; and that, therefore, the facts were as I represented them to be. Consequently, the expression "may have had some resemblance" is essentially misleading.

In my subsequent remarks, which afford no ground for any well-sustained objection, I merely recounted the earlier stage of the scheme as introduction to my expression of the hope that a proper plan would be evolved.

I am glad to have your assurance that what you rightly call an "absurd proposal" has been discarded, and that the broadest possible lines are to be adopted.

Yours faithfully,

M. H. Spielmann.

Books Received

Bernardino Luini, by James Mason, 1s. 6d. net; *Frans Hals*, by Edgcumbe Staley, 1s. 6d. net; *Beautiful Pictures and How to Grow Them*, Parts I., II., and III., by Horace J. and Walter P. Wright, 1s. net; *The National Gallery*, Part I., by Paul G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net; *The Apple Pie and other Stories*, re-told by Amy Steedman, 2s. net. (T. C. & E. C. Jack.)

Wit and Sagacity of Dr. Johnson, by Norman J. Davidson, B.A.; *Passages from Charles Dickens*, by Norman J. Davidson, B.A.; *Passages from John Ruskin*, by Norman J. Davidson, B.A., 1s. net each; *Things seen in China*, by J. R. Chitty, 2s. net. (Seeley & Co.)

Baldassare Castiglione, 2 vols., by Julia Cartwright, 30s. net; *Greek Dress*, by Ethel B. Abrahams, M.A., 9s. net; *The Letters of Queen Victoria*, 3 vols., by Christopher Benson, M.A., and Viscount Esher, G.C.V.O., K.C.B., 6s. net. (John Murray.)

Drawings of Rembrandt, 7s. 6d. net; *Drawings of Alfred Stevens*, 7s. 6d. net. (George Newnes, Ltd.)

Southern Spain, painted by Trevor Haddon, R.B.A., described by A. F. Calvert, 20s. net; *Haunts of Ancient Peace*, by Alfred Austin, 7s. 6d. net. (A. & C. Black.)

Ghirlandaio, by Gerald S. Davies, 10s. 6d. net; *The Gilds and Companies of London*, by George Unwin, 7s. 6d. net. (Methuen & Co.)

The Jungle Book, by Rudyard Kipling, illustrated by M. & E. Detmold, 5s. net; *The Book of the Pearl*, by Kunz and Stevenson, 2 gns. net; *The Engraved Work of J. M. W. Turner*, by W. G. Rawlinson, Vol. I., £1 net. (Macmillan and Co.)

Augustus Saint Gaudens, by C. Lewis Hind, 12s. 6d. net; *A Child's Garden of Verses*, by Robert L. Stevenson, illustrated by Charles Robinson, 5s. net. (John Lane.)

The Life of James McNeill Whistler, 2 vols., by E. R. & J. Pennell, 36s. net; *Modern Art*, by Julius Meier Graefe, 2 gns. net. (W. Heinemann.)

Selby Abbey—A Resumé—A.D. 1059-1908, by Charles H. Moody, illustrated by E. Ridsdale Tate, 1s. net; *What is a Picture?* by G. G. Millar, 2s. 6d. net. (Elliot Stock.)

Decorative Glass Processes, by Arthur Louis Duthie, 6s. net. (A. Constable & Co.)

Scenes and Characters from the Works of Charles Dickens, by Fred Barnard, Phiz, Chas. Green, and others, 10s. 6d. net (Chapman & Hall.)

Jacob Jordaens: His Life and Work, by Max Rooses, translated by Elizabeth C. Broers, 42s. net. (J. M. Dent & Co.)

Painting in the Far East, by Laurence Binyon, 21s. net. (Ed. Arnold.)

Arundel Club Annual Portfolio, 1908. (J. J. Waddington Ltd.)

The English House, by W. Shaw Sparrow, 10s. 6d. net. (Eveleigh Nash.)

Six to Sixteen, by Juliana Horatia Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net. (G. Bell & Sons.)

Allgemeines Lexikon der Bildenden Kunstler, by Dr. Ulrich Thieme and Dr. Felix Becker, Vol. II., 32 marks. (Wilhelm Engelmann.)

Chip-carving and other Surface Carving, by Eleanor Rowe, 1s. net. (B. T. Batsford.)

Evolution in Italian Art, by Grant Allen, 10s. 6d. net. (E. Grant Richards.)

Law of Distress Amendment Bill
By F. C. T. Challoner

THIS Bill, which passed through the House of Commons last Session, came before the House of Lords on Wednesday, October 28th, when an amendment being carried by the opposition, Lord Courtney, of Penwith, said it was a matter to be considered whether it was worth while proceeding further with the Bill. In the House of Commons on July 3rd last, Mr. Herbert, M.P., Bucks, said "the special case of hardship which led to the introduction of this Bill was that of Challoner *v.* Robinson and Fisher—the latter being the Landlord of Willis's Rooms, St. James's, who let premises to a Company which sublet to Mr. Challoner for the United Arts Club at a rental of about £800 p. a. The Landlord had allowed the rent of the Company to fall into arrear, so that when Mr. Challoner took the premises there was as much as £1,800 owing for rent, which Mr. Challoner had no opportunity of knowing."

The United Arts Club duly entered the premises, and an exhibition was arranged in the Club's Galleries. In June, 1907, I had paid rent to the Company, in advance, up to the end of the year. Nevertheless, the Landlords took possession of the premises, of all the exhibits belonging to the Artists, and of furniture belonging to me, and threatened to sell them in satisfaction of the debt owed by their Tenant. An injunction was applied for in the Court of Chancery, and the Press took up our cause vigorously, letters and articles appearing profusely in all the leading London and provincial papers.

I brought the case to the notice of His Majesty the King and other prominent persons, and Mr. Roberts, M.P., mentioned it in the House of Commons, when the Attorney-General said that "the facts stated afforded an illustration of one of the worst features of the Law."

On July 30th the case was tried in the Court of Chancery, where I claimed the protection of the Courts, but Mr. Justice Neville reluctantly declined to grant the injunction, stating "that it should be possible in a country which boasts of making a Law which purports to protect the property of the Law-abiding citizen, to raise such a question, seems to me an extraordinary state of things; but, monstrous though I hold it to be, I have to deal with the Law as I find it."

Notice of appeal was given, and in November the case came before the Master of the Rolls, Lord Justice Fletcher-Moulton and Lord Justice Farwell.

The case was treated from a strictly legal aspect, and Mr. Justice Neville's judgment was confirmed, the Club being allowed, in the Royal Courts of Justice, to be robbed of its property.

It is to be hoped, however, that the new Bill will be an eminently just one, and that no one class of people may be relieved of an injustice at the expense of any other class.

I have been invited to suggest a means whereby this may be accomplished. The present position is that if a Landlord "A" is not paid rent due by his Tenant "B," who has again let to a Sub-tenant "C," "A" can seize "C's" property to the extent, not only of rent due during his ("C's") tenancy, but for arrears due possibly years before his connection with the property. And again a still more unreasonable feature of the existing Law—Landlord "A" has a piece of land, Tenant "B" takes it on lease and builds four houses on it, and lets them to four Tenants "C's." If "A" is not paid ground-rent by "B," the former may enter any one of the four Sub-tenants' houses and take his property in satisfaction of the ground-rent of the whole four houses.

I would suggest that the new Bill should provide:—

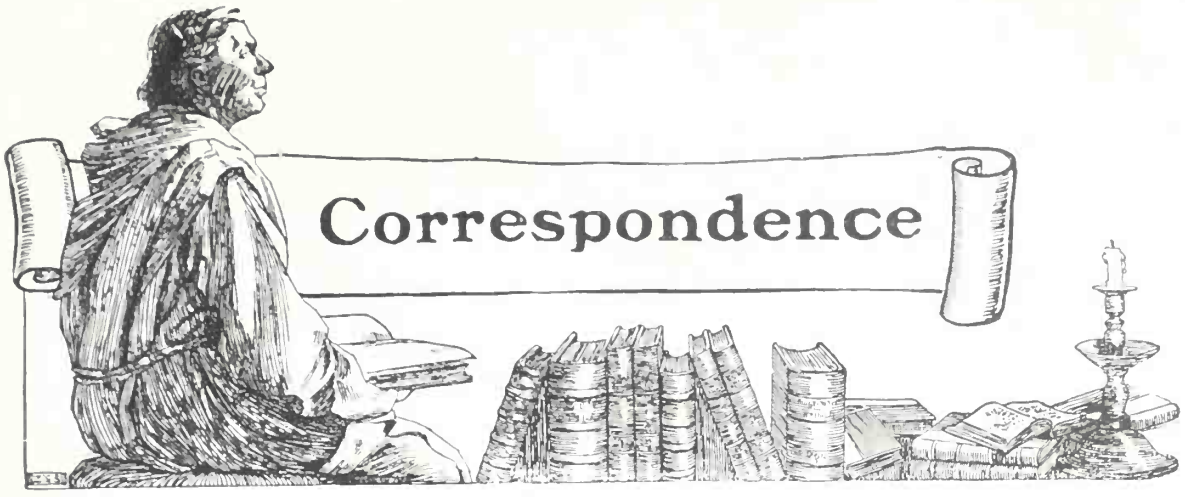
(1) That a Sub-tenant should in no case be liable for rent due prior to his entry to a property. If a Landlord neglects to collect his rent, let his claim be confined strictly to the man from whom it is due.

(2) That if the Landlord "A" is not paid his rent regularly by "B," it shall be legal that "A" be paid direct by "C" the rent (other than profit-rent) due to "B," and that "B's" liability to seizure be transferred to "C" who is enjoying the benefit of possession, or let Tenant and Sub-tenant be jointly and severally liable to seizure for unpaid rent. Some such arrangement would be a protection to both Landlord and Tenant-in-possession against a dishonest middleman.

(3) That if a Ground-landlord "A" is not paid his ground-rent by the owner of the house "B," let "A" seize "B's" own furniture, or if he has no furniture, let "A" seize the house owned by "B" and occupied by "C," and hold it without disturbing "C," except under a Quarter's notice, and let "A" receive the amount of ground-rent direct from "C" when his house rent is due, from which "C" could deduct the amount payable to "A" for ground-rent.

(4) That the Tenant-in-possession before paying his rent to "B" should have the right to see "A's" receipt for "B's" rent, possibly a somewhat troublesome procedure: but the benefit of security to Landlord and to Tenant-in-possession would far outweigh the trouble involved.

It would be no hardship to a Tenant-in-possession that he should be liable to pay rent direct to the Landlord in the event of the middleman failing to pay, and it would be a matter of indifference to him that, in the event of his not being able to pay his rent, his furniture would be liable to be seized by "A" instead of by "B." In fact it would safeguard him against the risk he runs under the present Law of having to pay rent twice (to the middleman as well as to the Landlord), as I was privileged to do last year by the action of an antiquated Law which promises to be very shortly promoted from the Royal Courts of Justice to a more appropriate home in the British Museum.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Autographs. — **George Washington.** — A453 (Bandon, Co. Cork).—If the autograph of George Washington is merely a signature cut off from a letter or document, it is probably worth £2 or £3, but if it is attached to a document, it may be worth £5 or £6. It depends on the interest of the document. Photography was unknown in 1799, so your photograph can only be a copy of a portrait, and it is worth very little.

***Books.*—Bible, 1638.**—A420 (Chichester).—These quarto Bibles are usually found in imperfect state, wanting leaves either at the beginning or the end, and so they do not often sell for more than £1 or so.

Hudibras, 1726.—A421 (Bedford).—This edition of Butler's *Hudibras* is of no importance, and its value is only a few pence.

"Genealogie of the Kings of Scotland," 1695, etc.—A313 (Cannon Street).—We do not recognise any book of special interest in your list. We must see the volumes to give a definite valuation.

"Ascanius, or the Young Adventurer," 1746.—A348 (Tolworth).—Your book is of very little interest, and it has never had anything like the value you mention. We think you must have been misinformed about the price it was bought for.

Fox's "Book of Martyrs," 1807, etc.—A430 (Derby).—Your books are of very small value. The *Robinson Crusoe* is merely an odd volume.

Bible, 1550.—A448 (Costa Rica).—Without seeing it, we should say your Bible is not worth more than £1 or so. There is no demand for Bishop Hall's works.

***Coins.*—Silver Pennies.**—A439 (Warwick).—Your Alfred penny is worth about 24s., and the penny of Cnut, of Northumbria, about 5s. to 6s.

Spanish Coins.—A363 (Bexhill-on-Sea).—The coins of which you send rubbings are all very common, and there is not a single one of any value. For a reply to your enquiry *re* Sevres china, see under heading "Pottery and Porcelain."

English Silver Coins.—A430 (Derby).—Your Elizabeth (1574) and Queen Anne (1708) shillings are worth double face value, and similarly your George II. sixpence (1732) is worth 1s. The first half-crown in the reign of George III. was not struck until 1816, so you cannot have one dated 1778. Your George II. halfpenny has no premium value. Your question regarding book values has been answered separately under that heading.

***Engravings.*—"Sweet Sixteen," by C. Baxter, after F. Holl.**—A301 (Cardiff).—The value of this print is not more than about 10s. 6d. As regards the other print you mention we cannot tell much from your description, but we should not think it is of any importance.

"The Good Father" and "The Good Mother."—A341 (Canterbury).—We do not remember having ever seen these prints, and, therefore, we cannot call to mind whom they are by. They are not among the prints in demand by collectors, and their commercial value is no doubt very small.

"The Right Hon. Fred Howard, Earl of Carlisle," by J. Spilsbury, after Reynolds.—A435 (Sherborne).—A good impression of this plate, not in proof state, is worth about £8 to £12.

"Camera Di S. Paolo," after Correggio, etc.—A410 (Cardiff).—There is not a print in your list of any material value.

***Furniture.*—Louis XV.**—A447 (Gravesend).—Your chair is French in the style of Louis XV., but we cannot value it without inspection. If it is an original chair of the period, entirely genuine throughout, it may be worth 100 gns. The arms have the appearance, however, of being a later addition; and even if the body of the chair is old, this renders the

value very problematical. It is more probable, however, that the chair is a modern adaptation of the old pattern, in which case it is worth only a few pounds.

Mahogany Chair.—A361 (Crewe).—The photograph of your chair is very indistinct. It seems, however, to be an 18th century English chair of a mixed Chippendale character. Assuming it to be of mahogany, and of the period stated, its value is about £3 3s.

***Objets d'Art.*—Jacobean Petit-Point Needlework Picture.**—A450 (Norwich).—Old English needlework of the Stuart period is much sought after; but a building design would not fetch such a high price as a specimen decorated with figures. For the example you describe, you should obtain about £12.

Pewter Tea Caddy.—A404 (Norwich).—Your description is too vague for your enquiry to be answered at all definitely. The caddy might be worth any sum from £1 to £4.

Inscribed Ring.—A351 (Bristol).—Such rings as you describe were made in the 17th and 18th centuries, and we should think yours belongs to the latter period. They were often given as love tokens. Not having examined it, we can only value your specimen approximately at £1.

***Pottery and Porcelain.*—St. Cloud, etc.**—A440 (Hyde Park).—Your flower-pot is evidently not of St. Cloud porcelain. It was probably made in the town of Dresden, though not in the royal factory, by a man named Thieme, who used to buy pieces and decorate them early last century. While its origin is in doubt, we cannot express any opinion as to value, and we should recommend you to clear the matter up by sending the piece in question for inspection. It would be advisable also to send your glass tumbler, as we cannot value it from your meagre particulars. The engraving is not a Stuart emblem. With regard to your Derby service, you are rather vague as to the number of pieces; but we should say the service is worth from £20 to £30. See also reply to A302.

Royal Cup and Saucer.—A416 (Hythe).—You do not say how your relic is authenticated, and in any case we should require a more detailed description to value it. To sell it advertise in the "*Connoisseur*" *Register*.

Cup and Saucer, etc.—A302 (Plymouth).—The replies to your questions are as follows: (1) If your cup and saucer with Bristol mark are genuine, as they appear to be, they are worth £5 or £6; but, of course, there is a possibility of their being imitations. (2) This plate may be Derby or Worcester, and is worth about 30s. (3) Your glass vases are probably English, but they are not more than 50 or 60 years old, and have no interest for collectors. They would realise about 20s. to 25s. at a sale. (4) There are many old English potteries where your printed ware may have been made; for instance, the Don pottery, or John Davenport's works. The value of the piece is about 15s. Please note that, in future, we can only reply to one query in each issue.

Vincennes Inkstand, dated 1753.—A379 (Aberdare).—Your inkstand, judging from photograph, is quite genuine, but this particular date appears very often on the copies. If it is old, it is of considerable interest, and despite the breakage, should realise about £30.

Wedgwood Jars.—A371 (Walton-on-Thames).—As we have already informed you by letter, we cannot value your black basalt jars from a description only. We must know the period when they were made (N.B.—The Wedgwood factory has existed down to the present day), and how they are decorated.

Glazed Earthenware Jug.—A338 (Parson's Green).—Your jug is a valueless modern production, of a type that is met with in many places on the Continent.

Sèvres Dessert Service.—A363 (Bexhill-on-Sea).—The value of the Sevres service you describe is such a speculative quantity that it is beyond our ability to advise you. While the date (1806) is not the best period of Sevres, the fact of the service having been made for Napoleon, or one of his Court, would no doubt have the effect of raising the value. Send it to Christie's. We have also answered your coin query on page 281.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

SPECIAL NOTICE

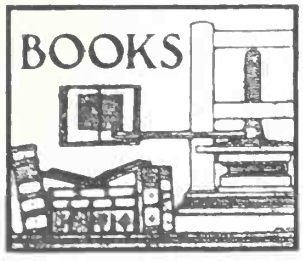
READERS of **"The Connoisseur"** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

THE season 1908-9 opened on October 6th, Messrs. Hodgson selling on that day and three days following a large number of miscellaneous books in all classes of literature. There is never anything great to chronicle at the commencement of the season, should high prices be accepted as the sole evidence of importance, but in other respects slack times are frequently productive of very much—they afford, for instance, an opportunity for mentioning books which are interesting in themselves, apart altogether from their cost in the market, but likely to be completely overshadowed later on when opposing forces have marshalled themselves, so to speak, and costly works begin to be catalogued for competition. This first sale of the season was no exception to the general rule, and yet it afforded considerable scope for analysis when viewed from the particular standpoint of which we have spoken. Omitting a number of quite unimportant books mostly sold in "parcels," we notice first of all the original edition of the first series of *Swinburne's Poems and Ballads*, published by Moxon in 1866, but speedily suppressed by the author, only to be reprinted by Hotten with no other alteration than the correction of a Greek misprint. This sold for £3 10s. (orig. cl.). Continuing the list the following are observable:—Surtees's *Mr. Facey Romford's Hounds*, 1st ed., 1865, £3 15s. (orig. cl., a clean copy); *Lamb's Works and Life*, by Ainger, 12 vols., 1899-1900, the *Edition de Luxe*, £4 12s. 6d. (cl.); Purchas's *Hakluytus Posthumus, or Purchas his Pilgrimes*, 20 vols., 1905, £7 5s. (buckram); Luther's *Enchiridion*, 1st ed., printed by Lufft at Wittenberg in 1543, 12mo, £5 5s. (mor. g. e.); a complete set of the *Scottish Text Society's Publications* from 1884 to 1908, being Nos. 1 to 57, £20 10s. (hf. mor., chiefly by Zaehnsdorf); the 1st ed. of Bryce's *American Commonwealth*, 3 vols., 8vo, 1888, £3 3s. (cl.); *The Loyal Volunteers of London and Environs*, 1799, with 87 coloured plates by Rowlandson, £23 (old cf.); *The Hungarian and Highland Broadsword Exercises*, 1799, with 24 coloured plates, also by Rowlandson, £9 (wrappers); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis and Bandinel, 6 vols. in 8, folio, 1817-30, £15 (hf. mor.); Sander's *Reichenbachia*, the two series of this excellent work on Orchids, 4 vols., 1888-94, folio, £8 (hf. mor.); Redford's *Art Sales*, 2 vols., 4to, 1888, £10 (buckram); a set of the *Folk Lore Society's Publications*, wanting, as is often the case, Nutt's *Studies of the Legend of the Holy Grail* (itself worth 30s.), and Callaway's *Religious System of the Amazulu*, together 57 vols., 1878-1907, £21 (cl.); and Smith's *Catalogue Raisonné*, with the Supplement, 9 vols., large 8vo, 1829-42, £7 5s. (cl.). This work is rapidly declining in value, owing to the recently published enlarged edition. The total amount realised at this sale was £1,192 for 1,319 lots contained in the catalogue.



Messrs. Puttick & Simpson's sale of October 8th and 9th included a selection from the library of the late Major E. A. U. Price. *The Fancy or True Sportsman's Guide*, containing memoirs of celebrated pugilists, 2 vols., 1826, sold for £6 5s. (uncut, but some plates torn); *Chaucer's Poems*, Pickering's Aldine edition, 6 vols., post 8vo, 1845, £10 10s. (orig. cl.); Thornton's *Don Juan*, 1st ed., 1821-2, with 31 full-page coloured etchings, £7 5s. (hf. mor.); *George Meredith's Poems*, 1st ed. (1851), an autograph presentation copy—"E. L. Blanchard from the Author"—£22 (orig. cl., half-title missing); and a copy of Shakespeare's fourth folio, 1685, £20 (hf. cf.). This copy measured 14 in. by 8½ in., but the portrait by Droeshout was missing, and several leaves were damaged. A very uncommon book, published by Jackson in 1790, must now be mentioned as having realised £5 5s. (three-quarter mor.). This was *The Rhedarium for the Sale of all Sorts of Carriages*, by "Gregory Grigg." It contains nine coloured plates designed and etched by Rowlandson. Three Thackeray books are worthy of special mention, though one of them is of comparatively little importance. This was Marvy's *Sketches after English Landscape Painters*, 1st ed., no date (1854?), which realised £2 (orig. cl.). The remaining two are in a different position, notably

Flore et Zephyr, published by J. Mitchell in 1836, containing nine plates by Morton, after Thackeray's designs. A good copy of this work sold for £99 at Hodgson's in April, 1894, but this one realised no more than £10 10s., the reason being that the title-page and one plate were copies in water-colour, and that, of course, made a vast difference. The third Thackeray "item," as the booksellers say, was *The Whitey Brown Paper Magazine*, 1838-9, being the veracious history of Dionysius Diddler, with introduction, ten plates, and a portrait of Thackeray as a jester. These were framed with plates from *King Glumpus*, etc., and also realised £10 10s. Thackeray intended "Dionysius Diddler" for a skit on the celebrated Dr. Lardner, editor of the *Cabinet Cyclopædia*. This sale of Messrs. Puttick and Simpson's was a good one. It consisted of but 604 lots, and the total amount realised was nearly £800.

There is very little to notice in the sale of October 14th and two following days at Hodgson's. The recently published first collected edition of *Oscar Wilde's Works*, one of the 80 sets printed on Japanese vellum, 1908, square 8vo, sold for £10 5s. (vellum ex.), Kipling's *Departmental Ditties*, 1st ed., 1886, £2 7s. (orig. wrapper with the flap), as against some £12 or £13, which used to be realised ten years ago as a matter of course; Manning & Bray's *History of Surrey*, 3 vols., folio, 1804-14, £14 5s. (hf. russ.); and Dickens's *Great Expectations*, 1st ed., 3 vols., 1861, £7 2s. 6d. (cl. Library copy). Owners of the *Dictionary of National Biography* should note that the 63 vols. brought, with the errata, 1885-1904, £27 (hf. mor.). As is well known this work is now being re-issued at a cheaper rate, and in our opinion the value of the original series of volumes is sure to be ultimately affected—in the very nature of things it must be so. Another work which is often enquired about realised £1 17s. This was Reynolds's *Mysteries of the Court of London*, 8 vols., J. Dicks, n.d., one of the longest and most melodramatic of novels in our language. Attention may also be called to Sir George Nayler's *Coronation of King George the Fourth*, imperial folio, 1839, which sold for £6 5s. (hf. mor.). This work, containing numerous portraits of celebrities in court costume, and other plates in gold and colours, was not much heard of until just before the coronation of King Edward, when it suddenly leaped into favour, realising as much as £22 and £23. Immediately after that event it ran through a whole gamut of dwindling prices, reflecting the degrees of popular enthusiasm in a truly remarkable manner.

The remainder of the month witnessed three sales, Messrs. Sotheby holding their first sale of the season on October 28th and two following days. From this point prices began to rule higher, though the books disposed of were of a miscellaneous character, and not very noticeable in this respect. On the 28th Messrs. Hodgson sold the library of the late Mr. Augustus Hare, which had been removed from his old Sussex home near Hastings. Mr. Hare, who died in 1903, was of course well known as a traveller in Italy and Spain, his special study being the historical and artistic antiquities of the former country, in which, indeed, he was born. Many of his own books figured in the catalogue, as well as a large number of original water-colour drawings, architectural studies and sketches chiefly executed to illustrate them, but which do not come within the scope of this survey. The most interesting books appearing at these sales were as follows:—Diego Fernandez's *Historia del Peru*, printed at Seville in 1571, folio, £15 (vellum); Tennyson's *In Memoriam*, 1867, a presentation copy with inscription, "T. Satchell, from A. Tennyson. Feb. 14, '68," £9 (mor.); Dickens's *Cricket on the Hearth*, 1846, with autograph inscription by the author dated from "48 Rue de Courcelles, 30 Janvier, 1847," £22 (cl.); *Gray's Poems*, the first collected edition with six pages of additional MS. poems, and many marginal notes by Gray, £22 (cf.); *Montaigne's Essayes*, the first edition by Florio, 1603, 4to, £65 (orig. vellum); Shelley's *St. Irvyne*, 1811, 8vo, £26 (mor. ex.); A. & C. Tennyson's *Poems by Two Brothers*, on large paper, 1827, 8vo, £29 (orig. bds.); and a copy of the first edition of *Shakespeare's Poems*, 1640, 8vo, £91 (old cf.). This copy had the portrait by Marshall, but it was backed, and the last line of the inscription was in facsimile. Last season a fine, perfect, and genuine example of this scarce book, measuring 5½ in. by 3¼ in., with the two titles and four original blank fly leaves, sold for £260 at Sotheby's. With the exception of the first two, all the books above named were sold by Messrs. Puttick & Simpson.

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